

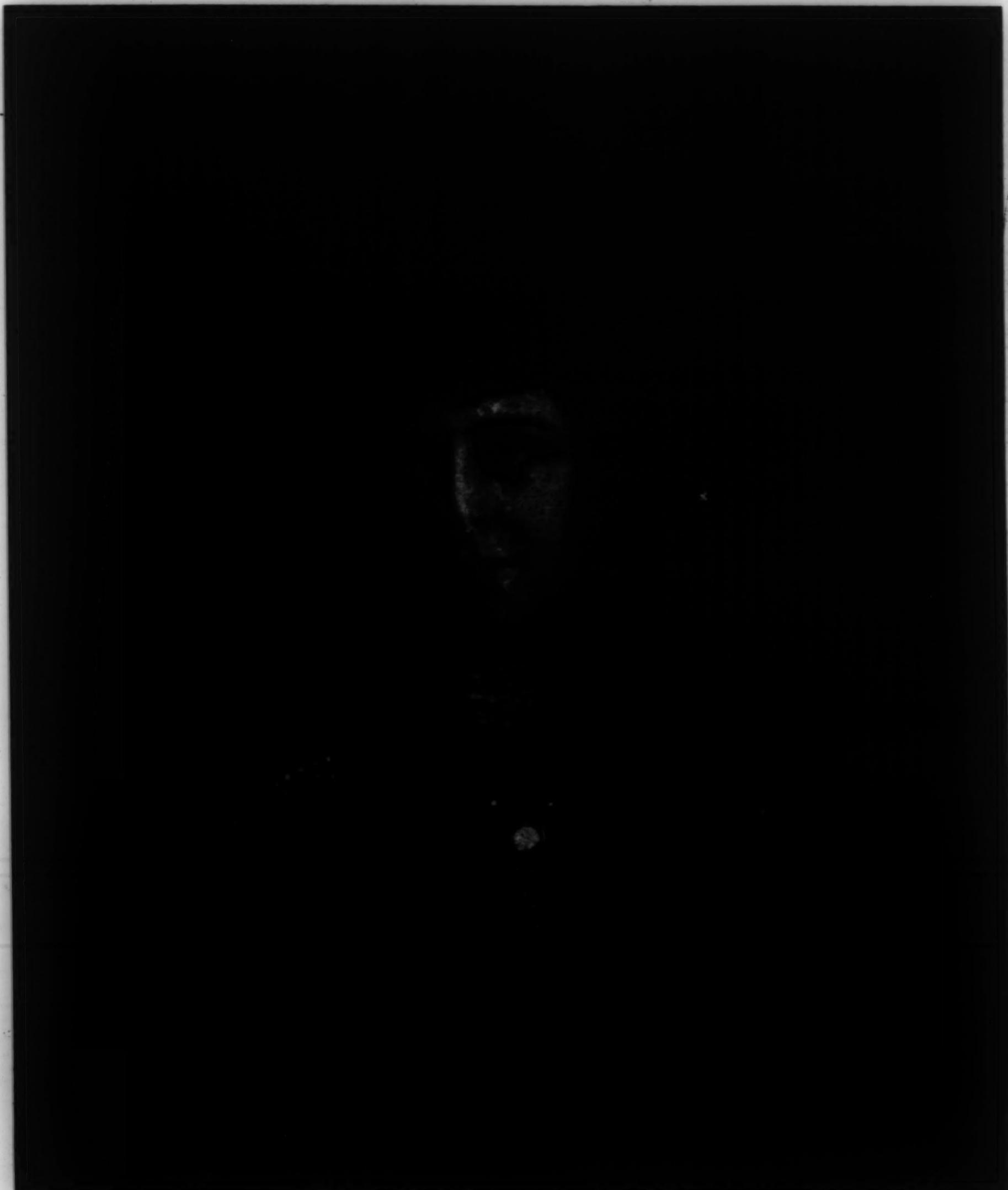


# THE NEW YORK DRAMATIC MIRROR

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*Photo Hollen, N. Y.*

KATHERINE GREY.



**D**EIGHTFUL Nazimova! How many women crowd your soul? Even as many as Balzac created! Gloomy Hedia and playful Nora you have given us, and now we have from your hands the gift of the Comtesse Coquette.

Such a daring, delicious, willful, lovable, wholly alluring Comtesse Coquette! Declining to your own husband that "flirtations are the safety valves of the virtuous wife," yet bursting into a passion of tears when he dares to question your right to visit an admirer's rooms alone. Unreasonable, fascinating, conquering Comtesse Coquette!

Intellectual Nazimova, to understand the woman who seems to be past understanding! Persuasive Nazimova, to make impossible women seem not alone possible but human, lovable, endurable. Comprehending Nazimova, to whom neither the Borgias nor Joan of Arc nor any daughter of Ibsen is incomprehensible!

Lovely Nazimova, with face of gypsy beauty intellectual to the last degree! Graceful Nazimova, who moves in the grasp of the spirit, as the grasses move at the behest of the wind that passes over them!

Wonderful Nazimova, whose art one beholds as one looks upon anything that is beautiful! Brave Nazimova, who remained behind, when your companions of stouter sex, and presumably stouter hearts sailed away, beaten by a thousand obstacles, and conquered a strange land and the hearts of strangers!

One slightest thorn is perceptible, O Rose of Russia! Assuredly you must have let down the self-erected barriers and foregathered somewhat with your countrymen, although you said that you would never do for your English's sake! For that English is no purer than on that day when tremblingly you first gave us Hedda Gabler in the unaccustomed tongue. It seemed scarcely so good, perhaps, because it has lost its slight, nuzzled hesitancy, and has fallen into slurring a phrase of a half dozen words in one breath. For that precious new possession's sake don't fling off the words so hastily.

But you chose well your petals. The silvery of your opera costume and the blue of your visiting toilette were surpassed only by the lounging gown. Broadway has never looked upon a lovelier frock than that poem in yellow, with L'Envoi of white lace.

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While the lawyers on both sides and the representatives of the press on all sides of a great murder trial waited through the dragging forty-seven hours in which the jury fought its way toward a verdict recently, there came from a remote corner of the courtroom occasional alien sounds. Chuckles, snorts, guffaws, all of the guttural and nasal sounds of merriment. Long faced lawyers and weary faced newspapers writers tiptoed to the corner to the right of the bench of justice and beneath the awesome figures of the fates, the measurer, the spinner and the severer, and saw Father Evers, the hale, beloved priest who holds two o'clock masses in a downtown church for the newspaper people and others, toilers of the night. And beside him Henry Dixey!

The actor had been drawn there by the dramatic prospect. He desired to see the grand climax of the long, fiercely fought trial, and while he waited he entertained and edified Father Evers with Dixey stories. Save for two or three exits for food Mr. Dixey remained at his post. Through the hours of dawn and day, twilight and night, he waited as waited those who must, for the verdict. And when the piteous little final scene was enacted, the brief words of the jury, "We have not," dooming the prisoner to other months of waiting, to the prolonged agony of another trial, Henry Dixey looked upon the scene with the vision of one who is etching upon the plate of memory an ineffaceable picture. He etched the look of haggard inquiry bent by the prisoner upon the jury, the worn, ghastly faces of the jurors, bearing the scars of spiritual battle, the tense attitude of the contending lawyers, and the huddled little heap of femininity, the prisoner's wife.

When the brief scene was over the actor was the first spectator to leave the courtroom. He carried with him an ineffaceable impression of the outward seeming of the grand climaxes of two lives. He had studied human nature in the raw.

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"I am sorry we ever got rich!" Who expected to hear such phrase in such times, yet it occurs in the week's newest book.

Because its author is the editor of the *Theatre Magazine* and a critic and playwright, and because it is will probably be seen upon the boards, Arthur Hornblow's novel, "The End of the Game," is a topic of interest to actors.

Clearly Mr. Hornblow is a close reader of the newspapers and a student of the trend of conditions. Boldly he has chosen for his hero a steel magnate of Pittsburgh, and leads him from the inception of his career through the mass of many vicissitudes, in which he always accompanied by a noble wife. He leads him also to the summit of wealth and power, and that summit becomes the parting of the ways of the steel magnate and his wife.

"I am sorry we ever got rich," he makes the wife say in the farewell on that summit.

"Say at once that you're sorry I made a

success of my life," he makes the husband repeat.

"No, I can't say that," she replied, gently. "Of course, I'm glad of your success. Who has the right to rejoice more than I? Who was more eager for it than I? But you can't blame me for regretting those happy evenings at Glendale when I had you all to myself."

"Oh, nonsense!" he exclaims, impatiently. "We're not children any more. Our spoiling days are over. Do you suppose I could be where I am to-day if I were to let my mind dwell on mawkish sentimentality? My brain is whirling with figures, calculating profits, devising new schemes for the further development of the company. With my mind absorbed in such big things you ought to understand that I have no time for trifling."

The inevitable other woman throws her shadow upon the situation, although the author permits her no complete victory. In "The End of the Game," as in his novelization of Charles Klein's play, *The Lion and the Mouse*, the author hurl contemptuous phrases at the class that in its inactivity has been compared to the languid lily.

"The difference in their position naturally took Eunice into an entirely new world, a world she had never known and would willingly have avoided, the world called society—a small, narrow coterie of selfish men and women, recruited from the idle rich class, and, for the most part, morally corrupt to the core, having but one God—Mammon; having but one ideal—to outdo their neighbor in show; devoid of a single impulse, incapable of a day's honest work, living on the fat of the land, taking no interest in anything not connected with animal enjoyment or vulgar ostentation, squandering fortunes laboriously acquired by others, frequently amassed by sharp practice, arousing public contempt by foolish extravagance and preposterous, degenerate amusements."

From college to the day when he cries in a dazed manner, his hand over his heart, as he staggers back from the ticker: "We're wiped out, Hutton. I'm ruined, completely," the author carries his hero, takes him to the last scene in the final chapter, when to the woman who had been his wife he whispers the dying message that her wish had been his: "I wish we had never gotten rich. It was then that I threw away my happiness."

Throughout the novel the author strikes resoundingly the note of realism. The grimly true picture of newspaper life on Park Row is one of its strongest features. The element of contrast is present, and that the characters walk with one long after the cover has fallen upon the word "Finis" is proof of their vitality. In the illustrations Arthur Jameson has achieved a triumph. He has given the heroine's face character with prettiness.

•••

Who ever uttered doubt of the versatility of Alice Fischer? If such there be let him rise and be confounded and sit down again. For week before last cheery Alice played so successfully the role of warrior bold that she swooped down simultaneously upon three productions, the property of a forgetful manager. This was a flank movement in strategic tactics, to remind the enemy of a broken contract. That done, Miss Fischer went home and changed her battle attire for a gorgeous spring gown, in which she appeared at Carnegie Hall as a delegate from her own Terre Haute, Ind., to the Peace Congress. Those who saw her in both roles say that she impersonated with equal excellence the eagle of war and the dove of peace.

THE MATINEE GIRL.

#### FIRE CLOSES TWO THEATRES.

Fire in the flooring of the New York Roof Garden early on April 16 resulted in turning the Criterion Theatre into a swimming pool and the New York Theatre into something resembling a moist sponge. The Tattooed Man at the first house and The Land of Nod at the other were so badly damaged as to necessitate their closing. Neither theatre will open again this season.

The fire was noticed about 5 o'clock Tuesday morning. The flames started beneath the floor of the skating rink on the roof garden and crept up to the roof on the Forty-fourth Street corner. The actual damage by the fire was comparatively slight, the loss amounting to about \$5,000, but tons of water poured through into the Criterion Theatre, practically ruining the decorations and spoiling much of the scenery and costumes of The Tattooed Man. The New York Theatre did not fare quite so badly, but the water weakened the ceiling and damaged the scenery and costumes of The Land of Nod. The offices on the fifth floor of the building were badly drenched. They include Jules Murray's Amusement Agency, the business offices of the New York Theatre, J. Fred Zimmerman's office, the American Theatrical Exchange, the Klaw and Erlanger Construction Company, Lew Dockstader's Minstrels, Matt Grau's Agency, William A. Brady and Joseph R. Grimmer's offices and the headquarters of Robert Mantell and Wilton Lackaye, the Gulf Fisheries Company, Joseph Hart, Frederick Hart, and the offices of Rich and Harris. The skating rink, where the fire occurred, was conducted by Walter Rosenberg, whose loss is covered by insurance. It is believed that the fire was caused by defective insulation of an electric light wire.

An almost entirely new production of The Tattooed Man had to be prepared for Frank Daniels, who was booked to play in Philadelphia this week. The Land of Nod production was not so badly damaged, but it was decided not to reopen, and the company was notified on Wednesday. The New York Theatre will be reconstructed for a vaudeville house and will not open until next August. The Criterion will have to be redecorated and probably refitted before it can be used.

#### MRS. JONES' BIRTHDAY.

One of the members of the Professional Women's League was surprised at its doings last Monday evening, and that member was Mrs. W. G. Jones. Some of the other members captured Mrs. Jones after a reading she gave the same evening and escorted her to the club room. There a surprise party awaited her to mark the occasion of her seventy-ninth birthday. Nearly the entire membership of the League was present to honor her. The programme of the entertainment was delightfully impromptu. Mrs. Susan Leonard Westford, the President, called upon different ones to speak, and they responded wittily. Mrs. Sol Smith, who is Mrs. Jones' junior by two years, opened the programme by playing the accompaniment while those present sang "Auld Lang Syne." The personal friends of Mrs. Jones were invited to be present. The League rooms were decorated in green for the occasion. A birthday cake was the object of a good deal of fun. A bunch of seventy-nine carnations, whose ribbons were covered with appropriate inscriptions, was presented to Mrs. Jones. The occasion was one of tribute to Mrs. Jones' activity in the League for she has been its Vice-President or on its Executive Committee since the club's beginning, as well as one of many recognitions of her noble assistance to all good causes.

One day while he was riding in his jinrikisha along the principal thoroughfare of Yokohama he noticed a tall, dignified Japanese standing in front of a tea house. There was something in the man's figure that seemed familiar to Mr. Scott, and stopping his vehicle, he went up to the man and addressed him in English. The man at first refused to acknowledge that he knew Mr. Scott, but when he heard an old familiar air hummed by the tourist he gave in and confessed. He was George Pauncefort, an English actor, and a member of the Boston Theatre company in 1857. He had made his way to Japan,

Ernest Lawton still playing Dave Lacy in The Heir to the Hoofers.

#### M. AINSLEY SCOTT.

The Life Story of Another Old Actor, Eighty-Seven, and Still at Work.

established a tea house and had, as it were, Japanese himself as much as he could. From Japan Mr. Scott went to Ceylon and then back to Australia. This time he became a member of Bistori's company, and, to use his own words, "began to learn what acting really meant." He was with the great Italian actress for two years, taking part in her first production of *Sinocca* in English. When Bistori was in America she was able to give only the sleep-walking scene in English, but during her Australian tour she became well enough versed in the language to give the entire play.

Mr. Scott's next voyage was to India, again as an entertainer. He played in all the open ports and made trips into Afghanistan, where he appeared before the Amir. He also had the honor of playing before Lord and Lady Curzon. He has appeared in drama in South Africa and again in Australia and Japan, generally in the heroic roles such as Spartacus, Marc Antony, Ingomar, Damon, Othello, etc., and has also appeared in melodrama abroad. For a time he sang in the choir of Pilgrim Church, Brooklyn.

Mr. Scott returned to New York about three years ago, after an absence of more than forty years. Few remember how young he appeared when he went away, but to-day he seems scarcely to have reached sixty. A few years ago he appeared at Keith and Froster's Union Square Theatre in a condensed version of *Virginia*, playing the character with all the vigor and strength of youth. He has also appeared before private gatherings, and last week Tony Pastor introduced him at the local lodge of Elks, where he gave an entertainment that interested every one. He is now preparing a new act for vaudeville, and expects soon to take his place with the actors who are as young as he looks.

One remarkable feature of Mr. Scott is his voice. It is clear and sonorous, well controlled and capable of infinite expression. His gestures, too, are sure and full of purpose. He uses glasses only occasionally, and his hearing is perfect. Above all is the spirit of youth in which he lives.

#### PROFESSIONAL DOINGS.

The annual dramatic and musical benefit for the St. Andrew's one-cent coffee stands was given at the Madison Square Garden Music Hall on the evening of April 15. The benefits are given to meet the annual deficit in the philanthropic organization's treasury.

Franklin George, having finished a successful season as the Minister in The Volunteer Organist, is now spending his vacation at home with his parents "on the farm."

Plato O'Hara will appear next season in a new Irish play entitled *Dion O'Dare*, written by W. J. McKernan and Charles E. Blaney.

Florence Roberts is to revive *The Prisky Mrs. Johnson* during her engagement at the Novelty Theatre, San Francisco.

Among the people engaged for *The Burdy-Gurdy Girl* are Mrs. Annie Yeomans, Jacques Kruger, Mae Botti, J. E. Hazard and the Constantine Sisters. The piece will be produced at the Tremont Theatre, Boston, on June 3.

Frederic Lane states that in the future he will use his family name, Frederic Koekkoek, as there are so many Lanes in the business. He has resigned as stage director of *The Squaw Man*, in which he also played Petrie.

Claude C. Boyer, for several seasons connected with the Henry W. Savage attractions, and Milton Leslie will produce Charles H. Prince's three-act musical play, *That Man Blake*, next season. Maybelle Lewis, of *A County Chairman* company, has been engaged for Polly.

Thomas Preston Brooke, the bandmaster, filed a petition in bankruptcy in the United States Court at New Orleans on April 10. His liabilities are listed at \$82,583 and his assets at \$18,864. Among the assets is a musical library valued at \$15,000.

Edmund Breese and Richard Bennett have been engaged for the London production of *Strongheart*, which will open at the Aldwych Theatre about May 6.

Mrs. Sarah T. Post (Sarah Trux) was granted the final decree of absolute divorce from Guy Bates Post by Justice Leventritt in the Supreme Court on April 16.

J. C. Williamson has secured the Australian rights to *Brewster's Millions* for production next season.

Toby Lyons replaced Gus Weinberg in the cast of *The Land of Nod* on April 15. Mr. Weinberg continues to appear in *The Songbirds* as before.

Dan E. Hanson has signed for a second season with Ben Hur.

After a preliminary season of *The Three of Us* at the Madison Square Theatre next Autumn, Milton N. Lawrence will produce at that house a new piece entitled *The Coming of Mrs. Patrick*, by Rachel Crothers.

J. E. Powell, manager of the Grand Opera House, Fairmont, W. Va., has an interesting article in the *Fairmont West Virginian*, questioning the pertinency or wisdom of hypercritical reviewing of attractions in the smaller cities. He claims that a theatre in a small city is one of its most characteristic business enterprises, and when it offers good companies they should be well treated in the press.

Bessie Cohen was especially engaged to play the role of Virginia in *When the World Sleeps*.

It was made known last week that Ellen Beach Yaw, the singer, and Vere Goldthwait, a young Boston lawyer, were married about two weeks ago at Hotel Somerset, in Boston.

Robert Mantell will play an engagement at the New Amsterdam Theatre, beginning on April 29, following *The Grand Mogul*. His first play will be Julius Caesar.

Laura Burt was the chairman of the dramatic afternoon of the Professional Women's League last week, Monday. Among the numbers on an interesting programme were: A playlet by Anthony Hope, given by Laura Burt and Henry Stanford; two songs by Adele Ritchie; songs by Ida Muller, accompanied by L. A. Lasure; witty anecdotes by Taylor Holmes, including an imitation of Mansfield; Battle Goff, of Eleanor Robson's company, also added to the day's entertainment.

Lena Abarbanell and Gustave von Seyffertiz will soon inaugurate a series of light operas at the Lexington Opera House, an adjunct to Terrace Garden, on East Fifty-eighth Street.

The Entertainment Association of the American Fashion and Pictorial Review Company will give an entertainment and ball at Terrace Garden on the evening of April 27.

Beginning on April 30, Arnold Daly will give special matinees at the Lyceum Theatre of three one-act plays, *The Lemonade Boy*, *The Flag Station* and *The Monkey's Paw*.

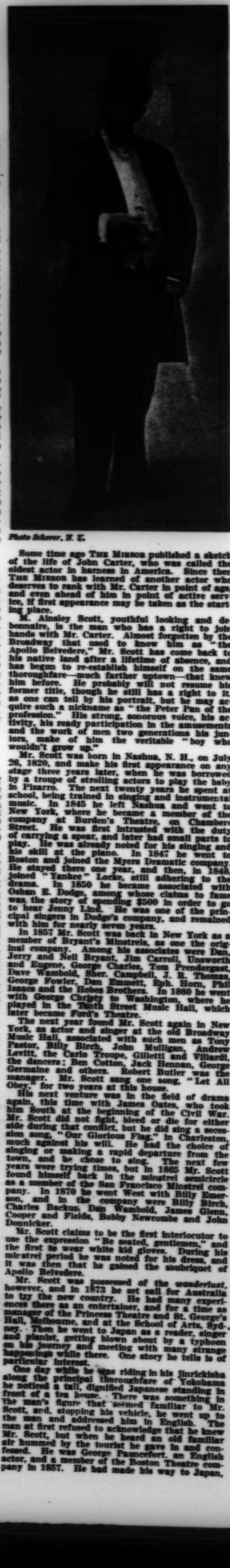
The proceeds of three performances of *Before and After* at the Astor Theatre on April 25, 26 and 27, will be devoted to the families of policemen Sellick and Seckler, who were killed by an Italian on April 14.

Charles Dickson, R. C. Herd and Kenyon Borthwick have been engaged for the revival of *Before and After*.

The *Three of Us*, which has had such a long run at the Madison Square Theatre, will end its engagement there on April 27, and after a rest of one week will start on tour. Laura Nelson Hall, who has played the leading role at Wednesday matinees, will be seen as Rhys MacCormay when the company leaves New York.

Grace George's engagement in *Divorcés* at Wallack's, originally scheduled for two weeks, has been extended indefinitely. The special matinees of *The Lady from the Sea* have been postponed.

It was reported last week that Julia Sanderson had been engaged by Charles Frohman to take the leading role in *The Dairy Maid*, a new musical comedy to be produced in London at an early date.





## STRATFORD ON AVON AT ACTORS' FUND FAIR.

**O**N the evening of Monday, May 6, the Actors' Fund Fair will open in the Metropolitan Opera House. Above is a picture of the main setting of this great event. The decorative scheme, devised by the well-known scenic artist, Edward G. Unitt, is dignified and distinctive. It involves a repre-

duction, upon the main floor, of the village of Stratford-upon-Avon—or rather its principal thoroughfare, lined with historic buildings—the Shakespeare house, Anne Hathaway's cottage, the Guild Hall and dozens of quaint Warwickshire structures, all fitted up as booths for the sale of antiques, curios, souven-

irs and up to date novelties never dreamed of in Will Shakespeare's time. At the end of the street, with cunningly devised perspective, the old Stratford Church nestles in luxuriant foliage upon the bank of the sluggish Avon. Not even this immense floor space will be sufficient to accommodate all attractions. The spacious

anterooms and clubrooms upon the second tier will be utilized for booths and entertainment halls. But not a single exit will be obstructed nor anything allowed to hinder the free movement of the crowds that will circulate from 2 o'clock every afternoon until midnight to enjoy a multitude of novel attractions to be provided.

## AT THE THEATRES

To be reviewed next week:

**THE JUNGLE.**—Keith and Proctor's Fifth Avenue  
**THE UNDERTOW.**—Keith and Proctor's Harlem Opera House  
**THE WOMEN WHO DANCE.**—New Star

## Wallack's—Divorces.

**Comedy**, in three acts, by Victorien Sardou; adapted by Margaret Mayo. Revived April 15. (W. A. Brady manager.)

M. Henri des Prumeilles . . . . . Frank Worthing . . . . . Robert T. Haines  
M. Adhemar de Gratinac . . . . . Bruce Corbin . . . . . Arthur Evers  
M. Clavynne . . . . . A. H. Stuart  
M. Bastien . . . . . Clarence Sedley  
Bastien . . . . . Edward Fielding  
Joseph . . . . . Max Freeman  
Jamarot . . . . . Richard Wilson  
Cyprienne . . . . . Grace George  
Josephine . . . . . Laura Lemmers  
Madame de Brionne . . . . . Ruth Benson  
Mlle. de Louigan . . . . . Justine Cutting  
Madame de Valfontaine . . . . . Evelyn Carter Carrington

Margaret Mayo has succeeded in making a "modest" and at the same time entertaining adaptation of Sardou's comedy, and Grace George is equally successful in her playing of it. Miss George, in the role of Cyprienne, cleverly simulates romanticism, jealousy, innocence and the other attributes of the girlish character, without ever giving the impression of sophistication. She plays the part with mischievous sprightliness, demurety of demeanor and personal charm. Some slight defects in pronunciation might be remedied to advantage, and a little less assertiveness in her angry scenes would make Cyprienne less shrewish at those times. Still, she gives an unusually agreeable performance of a rather difficult role and successfully distinguishes the border between fun and vulgarity.

Frank Worthing as Des Prumeilles does some rare comedy work, clean cut and incisive, and whatever faults may be found with his acting come in the earlier part of the play, when his methods approach too closely to farce. Robert T. Haines as the amorous Adhemar seems out of place as the blundering, thick-headed lover, but his performance is intelligent and, especially in the last act, full of humor. A. H. Stuart is very good as Clavynne, and Edward Fielding makes a satisfactory though somewhat independent, Bastien. Max Freeman as Joseph, the waiter, presents a sort of farcical characterization, full of humor and altogether agreeable. He seems to have rediscovered some of the art of expressive pantomime. Laura Lemmers plays Josephine adequately. Ruth Benson as Madame de Brionne, Justine Cutting as Mlle. de Louigan, and Evelyn Carter Carrington as Madame de Valfontaine are also adequate if they are representing New York women, but they are none of them suggestive of Paris.

Divorces was first played in New York at Abbey's Park Theatre on March 14, 1882, when Alice Dunning Lillard appeared as Cyprienne. In May of the same year Grau's French Opera company at Stetson's Fifth Avenue Theatre gave the comedy, with Paola Marie in the leading role. Since then the piece has been played by Madame Judic at Wallack's in 1885, by Modjeska at the Star in 1886, by Frau Hedwig Niemann-Raske at the same house in 1888, by Rejans at Abbey's in 1889, by Duse at the Fifth Avenue in 1893, by Mrs. Fiske at the same house first on May 7, 1897, by Emily Bancker, under the title of A Divorce Cure, at the Murray Hill in March, 1897, by Mrs. Fiske again in 1899 at the Fifth Avenue Theatre, and later at the Manhattan, and by many less well-known actresses of English, French and German.

## Irving Place—With Pleasure.

**Comedy**, in four acts, by Gustav v. Moser and Otto Gimbdt. Revived April 16.

Fritz Noll . . . . . Otto Treptow  
Thorwardt . . . . . Eugen Hohenwart  
Schwarskopf . . . . . Max Hauseler  
Kuchen . . . . . Millie Reimann  
Wall . . . . . Hedwig v. Ostermann  
Mathilde Frey . . . . . Georgine von Wenzel  
Emil Jonas . . . . . Max Lieber  
Munich . . . . . Otto Meyer  
Police Inspector . . . . . Louis Koch  
Lehmann . . . . . Willi Frey  
Minna . . . . . Marie v. Weigert  
Karl . . . . . Jacques Horwitz  
Servant of Lehmann . . . . . Jacques Lurian  
A Servant . . . . . Otto Bodecker  
A Nurse . . . . . Fritz Baller

We are told that good plays are scarce. True, beyond a doubt, if new plays are meant. But there are many old ones, so old as to be, to all intents and purposes, new to the present generation of theatregoers, that bear the test of revival. A case in point is With Pleasure (Mit Vergnügen), a comedy in four acts, by von Moser and Gimbdt, which was given at the Irving Place Theatre last Tuesday night as the benefit for the treasurers of the house. Its long rest made it practically a novelty. It proved to be as bright and fresh as when it was in its prime. Berlin middle class character was always von Moser's forte, and few if any German playwrights have ever depicted its comic aspects as well as he.

The company acted with spirit and with every evident pleasure in their work. Particularly good were Otto Treptow as Fritz Noll, the jealous husband of Wally (Hedwig von Ostermann), and Max Hauseler as Schwarskopf, the man who, through reading many medical books, has deluded himself into the belief that he is suffering from all the ailments in the calendar. Herr Treptow has given a good account of himself during the past season, and it is to be hoped that the patrons of the German theatre will have many more opportunities of seeing him. Millie Reimann was a winning Klicheen. Fräulein von Ostermann charmed equally, whether in smiles or in tears.

## Bijou, Brooklyn—General Faulkner's Daughter

Drama, in four acts, by Anthony E. Wills. Produced April 15.

Bud Larrabee . . . . .	Augustus Phillips
Sandy Kerwin . . . . .	Harold Kennedy
Bruce Corbin . . . . .	Arthur Evers
Lieutenant Faulkner . . . . .	Ben W. L. West
Jim Hackett . . . . .	Erica H. Curtis
General Faulkner . . . . .	James Montgomery
Percy Almsworth . . . . .	Anthony E. Wills
Escalante . . . . .	Walter Crosby
Phil Coulkin . . . . .	R. K. Spooher
Sam . . . . .	Olive Grove
Ouray . . . . .	Jesse McAlister
Edith Faulkner . . . . .	Edna May Spooner

Edna May Spooner, supported by the Spooner Stock company at the Bijou Theatre, Brooklyn, appeared last week in the first production of General Faulkner's Daughter. On Monday night the theatre was occupied from orchestra to gallery with an audience whose enthusiasm and applause must have been a source of great satisfaction to author and actors alike. The play is called a romantic military drama, and the title is properly applied, since all the scenes are laid around a military post, and all the characters are associated with military life. The author shows an intimate knowledge of the requirements of melodrama, yet in this piece he does not resort to an explosion nor employ a tank to produce an effective climax. An almost deserted stage with an admirable sunset effect quietly closes one of the most important acts. The audience applauded until Mr. Wills came before the curtain and responded.

The interesting and well told story relates to Edith Faulkner, whose father, General Faulkner, commanding a military post in Colorado, wishes her to marry Bruce Corbin, an officer in his army. Edith, though not deeply in love with Corbin, is an obedient daughter, and feels that she must marry some soldier, and it might as well be Corbin, who is anxious to marry her because he has stolen the money sent by the Government which was intended for the soldiers, and he believed that he will be protected from exposure when he becomes the General's son-in-law. On the morning of the wedding day Edith starts off on her pony to gather flowers. Before she has traveled far the horse becomes frightened and dashes away in the direction of a dangerous cliff. Bud Larrabee, a bronco buster, with a record for "coach holding," happens to be in the vicinity, and as quickly as he has often rounded a herd of cattle, catches the running animal and saves the girl from death. There is great joy in the camp, and Bud is invited to the wedding. But he refuses to remain, and modestly accepts the thanks of all. Just as he is about to leave headquarters Edith was begging him to remain, a pistol shot is heard and Lieutenant Faulkner, Edith's brother, staggers into the office. Breathlessly he tells them that he has just shot Corbin, who had quarreled with him about the stolen "pay money" which he had shared in. Bud, to save young Faulkner from dishonor, supplies him with enough money to cover the deficiency, and takes him into a room to dress his wounds. At this moment the General arrives with soldiers to search for the murderer. An officer on guard had seen a man dash into the office at the time of the shooting. The General demands that the place be searched, and when he calls for the concealed man to come from the room or be fired upon, Bud steps out and consents to arrest.

Edith, in a great quandary, anxious to save her brother and not wanting to sacrifice the man she now loves, demands that the General examine the revolver found on Bob. This is done, and it is discovered that none of the cartridges have been discharged. Escalante, a Ute Indian, who happened to be present when the murder was committed and who was warned by Edith to conceal the facts in question. He is confused by the examination and young Faulkner, who fears that the Indian will tell what he really saw, rushes in to contradict him, but the terrible strain and his recent wounds are too much and he falls dead at his father's feet. His death clears up the mystery, and the final curtain falls as Edith and Bob approach each other. The audience is left to guess the rest.

To her confidence and sincerity in the part of Edith Faulkner, Edna May Spooner added intelligence and personal charm. Augustus Phillips in the part of Bud Larrabee, gave one of the most finished performances of his career. His conception of the part was admirable. One of the most difficult roles was that of General Faulkner, and Edwin Curtis played it with admirable force. Harold Kennedy, who can always be relied upon to keep his audience in good humor, played the part of Sandy Kerwin with his usual cleverness. Ben F. Wilson was a good Lieutenant Faulkner, and Arthur Evers as Bruce Corbin was convincing. Anthony Wills appeared as Escalante and made a picturesque Indian. Olive Grove caught the right touch of comedy required in the part of Mrs. Highby, and the ingenuous part of Ouray was cleverly played by Jessie McAlister. William L. West as Jim Hackett was a typical cowboy, and the rest of the players did their best to identify themselves with their parts. The piece was well staged, and the fact that the author spent some years among the scenes he here depicts accounted for the accuracy of detail and the "atmosphere."

## Lincoln Square—The Lost Paradise.

William Morris and his stock company appeared last week in Henry C. De Mille's three-act drama, The Lost Paradise, and repeated their success of previous weeks. Mr. Morris appeared in his original character of Reuben Warren and Etta Hawkins was seen as Cinderella, the role she originated in the first production. The remainder of the cast was as follows: Andrew Knowlton, Clarence Handysides; Ralph Standish, Carl Anthony; Bob Appleton, Jack Storey; Fletcher, W. N. St. James; Joe Barrett, Ralph Newman; Schwartz, Claude Brooke; Bessie, Hugo Wallace; Hyatt, Howard Smith; Billy Hopkins, John Gorman; Margaret Knowlton,

Blanche Stoddart; Polly Fletcher, Vera McCord; Julia, Anna Wheaton; Nell, Beatrice Golden; Kate, Irene Moore. The Lost Paradise will be repeated this week.

## New Star—Sweet Molly O.

Melodrama, in four acts, by Hal Reid. Produced April 15. (William T. Keogh Amusement Company, managers.)

Toddy O'Meara . . . . .	Robert C. Bell
Dan O'Brien . . . . .	H. R. Brennan
Donald Donaldson . . . . .	John Sutherland
Gerald Donaldson . . . . .	Joseph R. Garry
Mack the Dead . . . . .	James E. Gray
Frederick Archibald . . . . .	E. Collins
Put O'Hara . . . . .	James W. Mack
Nora Daly . . . . .	Agnes Carlton
Priscilla Moore . . . . .	Ella Marley
Mary Ann O'Brien . . . . .	Nellie Daly Moran
Sweet Molly O . . . . .	Dolly Kemper

The "presentation" of Dolly Kemper was a great success, but as much cannot be said of the play used for this occasion, and Hal Reid can only be sympathized with for having had to resort to "My Molly O" as a story.

Melodrama was there, was gaiety, but of a most inferior kind, with dialogues that would tire any audience and are hardly worthy of a dime novel. Miss Kemper, by her own personality and charm and nothing else held the audience and prevented pandemonium from breaking loose.

Sweet Molly O, who has been brought up by a lighthouse keeper and his wife as their own daughter, falls in love with Toddy O'Meara, an apparently poor Irish lad. As a matter of fact, both are the lawful heirs to big fortunes, but owing to the intrigues of interested parties on both sides they are kept in ignorance of it, and steps are taken to get rid of them once and for all, but fail, and after a few deaths and incidental murderous attempts, each comes into his own.

Dolly Kemper was very sweet and dainty as Sweet Molly O, but should remember that the audience is interested in her sayings as well as in her looks. As Gerald Donaldson, Joseph R. Garry stood out from an indifferent cast, and gave a capital performance of a villain, and really acted his part. Robert C. Bell as the lighthouse keeper and Nellie Daly Moran provided plenty of fun. The remaining parts were adequately filled.

The play is well staged, the third scene of the third act, in which Sweet Molly O braves the storm to get to the lighthouse, being especially noteworthy of mention.

This week, Women Who Dare.

## Fifth Avenue—Tess of the D'Urbervilles.

The part of Tess in Tess of the D'Urbervilles is one that requires great skill in the portrayal of deep emotion, and while she did not give a startling performance, Henrietta Browne acquitted herself satisfactorily in the difficult role. Wilson Meirone was in his element as Alec D'Urberville, and added another success to his credit. Cecil Owen as Angel Clive was manly and convincing. James A. Blane had some fine opportunities as John D'Urberville, of which he took full advantage. Mr. Blane finished his engagement with the company on Saturday evening, and this is to be regretted, as he was one of the few really clever men in the organization. Emilie Melville as Joan scored heavily, and Eugene Shakespeare, George D. McIntyre, Ernest Anderson, Wilton Henry, Fanny Marinoff and others were in the cast. The play was well received, and the unfolding of the absorbing plot was watched with keen interest. The olio included Lillian Ashley and Carl Herbert. This week The Jungle is being presented for the first time in New York.

## Harlem Opera House—The Great Match.

Her Great Match, Clyde Fitch's interesting comedy drama, proved one of the most popular offerings of the season, and Beatrice Morgan in the character of "Jo" Sheldon scored a most emphatic success. She looked extremely beautiful, and was most becomingly gowned. Paul McAllister was effective as Prince Adolph, and Agnes Scott played Victoria Botes most engagingly. Mathilde Deshon, who has endeared herself to the patrons by her modest manner and conscientious playing of a wide range of parts, made one of the hits of her career as the Duchess of Hohenstein. William Norton had the unimportant role of Frank Wilton, but did his share toward making the play pleasing. Dorothy Rosemore as Mrs. Sheldon, Louise Randolph as Countess Casavetti, George Howell as Mr. Botes, Dudley Hawley as Cyril Botes, Robert L. Hill as Hallen, and Rilly Chamberlin as Weeks all did capital work. Lillian De Lee and the De Faye Sisters entertained between the acts. This week's attraction is The Undertow by Eugene Walter, presented for the first time on any stage.

## At Other Playhouses.

THIRD AVENUE.—A company headed by James Kennedy, the singing comedian, presented When Women Love at this house last week. The cast was as follows: Phil Watson, James Kennedy; Harold Young, Charles A. Lathorn; Doss Rounder, Theo. Ronnie; Robert Dayton, David Walters; Ebenezer Skinner, Harold Wilson; Dr. Jackson and Robert Carleton, Ed. Redding; Frank Tracy, George Adams; Judge Franklin Dunlop, Edward Willard Dyer; Officer, Edward Baker; Madge Carleton, Adeline Boothby; Eleanor De Gray, Louise Mitchell; Mrs. Carlton, Grace Moore; Josie Burnham, Mamie L. Pixley; Rags, Kathleen Farroe; Ruth Carleton, Sarah Folwell. Joe Thomas, a boxer, was a special feature at the end of each performance. This week, When the World Sleeps.

DALY'S.—The Spring Chicken ended its engagement here on April 20. The house will remain closed until August, when it will reopen under Henry Miller's management.

FOURTH AVENUE.—Byrnes Brothers in the ever new Eight Bells drew large audiences to this house last week. This week, The Millionaire Detective.

AMERICAN.—David Higgins in His Last Dollar was a popular attraction here last week. This week, Joseph Santley in Billy the Kid.

WENT END.—Laura Jean Libby's drama, Parted on Her Bridal Tour, was last week's attraction at this house. This week, James O'Neill in Monte Cristo.

LYRIC.—The Road to Yesterday began an indefinite run at this house on April 15.

MAJESTIC.—Cyril Scott in The Prince began an engagement here on April 15. On Saturday afternoon Helen Pullman and Edith Spears, two of the three Claudines in the play, held a reception for the children in the audience.

GRAND OPERA HOUSE.—Joe Weber and his company in Dream City and The Magic Knight played here last week. This week, The Hypocrites.

THALIA.—Harry Clay Blaney in The Boy Behind the Gun drew large audiences here last week. This week, Charles T. Aldrich in Secret Service Sam.

YORKVILLE.—Sergeant Kitty, with Helen Byron as the star, was the attraction here last week. This week, A Jolly Baron.

ASTOR.—The Ambitious Mrs. Alcott ended its run here on April 20. On Thursday night, April 25, Leo Ditzchickstein will begin a revival of his old plays, opening with Before and After.

MORNINGS.—A Jolly Baron was a successful attraction at this house last week. Billy S. Clifford as the Baron proved himself as amusing as ever, and Adelaide Van Wildt as Madame Durand gave an extremely good performance of the role. This week, Me, Him and I.

## THE PRINCESS THEATRE TO PASS.

On Saturday evening, April 27, the curtain of one of New York's best known theatres, the Princess, will fall for the last time, and another familiar landmark will disappear.

The present lease, which is held by Henry Miller and the Shuberts, will expire on that date and the owners of the property, the Gilsey estate, will rebuild it for offices.

There are few theatres that can boast of as varied a record as the Princess since it was first opened, nearly thirty-three years ago.

On Sept. 2, 1874, a large hall in the Gilsey building on the west side of Broadway, between Twenty-eighth and Twenty-ninth Streets, was opened under the name of the San Francisco Minstrel Hall, and for years the minstrels under the leadership of Birch, Wambold, Bernard and Backus held full sway in the theatre.

The minstrel shows filled the house in the winter, various productions occupying the summer, only to be changed on Aug. 27, 1885, when it was called the Opera House, only to be changed on Dec. 3 of the same year to Haverly's San Francisco Minstrel and Comedy Theatre.

This lasted but three weeks, and on Dec. 29 its name was changed to Haverly's Comedy Theatre and opened on Dec. 31 with Maurice Grau's opera company.

On Jan. 28, 1884, the name was changed to the New Gaiety Theatre, but with little success, and the magician, Professor Herrmann, obtained the theatre, redecorated and altered it and reopened it on Saturday, Oct. 11, 1884, as Herrmann's Theatre, and it was known as such with varied success until July 14, 1894, when it became known as St. James Hall till Sept. 2, 1895, when it changed again to the Gaiety Theatre.

On Dec. 28, 1896, it became the Savoy Theatre, but still was unsuccessful, and on Oct.



to the usual big houses. Parted on Her Bridal Star 25-27.

GEORGE E. APPLEGATE.

#### JERSEY CITY.

Texas, a pretty comedy-drama, came to the Academy of Music 15-20, to excellent reception. The play is presented in an admirable manner by a very good co., Hazel Dixey is a pretty Texas; Elvert Alford is well as the ranch owner; Hattie Foley is natural Miss West; Blanche Lee as the comedy widow is all to the point; Miss E. G. Graham as Turk has a part that fits him like a glove. The play is well staged. Laura Hunt and Harry Stanford in the version of *Hudson Hall* 25-27.

The New Majestic Theatre is going up with wonderful rapidity. One can see it grow day by day, and the opening will surely occur in September.

The local edge of Elsie will entertain the ladies of the musical world which recently appeared at the studio 25, with a dinner and dance after the performance of Elsie's Hall.

Mobile Park will open for the season May 25.

WALTER C. SMITH.

#### CLEVELAND.

Oips Netherland played a week's engagement at the Avenue Opera House 15-20, opening in a new play, *The Awakening*, which was not very enthusiastically received, but was repeated to a large house 16. Adrienne Leconeur was presented 16 and enjoyed by a large and critical audience. The rest of the plays given were *Sapho* and *The Labyrinth*. The support was good.

The Powers That Be were presented by a good co., with Edwin Holt in the leading role, at the Colonial Theatre 15-20. Margaret Wyeth in *The Princess Path* 22-27.

Hazel McVille pleased, as usual, with her impersonation of Sir Hopkins at the Lyceum Theatre 15-20. Vaughan Glaser in *Peaceful Valley* 22-27.

Four corners of the Earth was the bill at the Cleveland Theatre 15-20 and pleased the patrons of that house. The Great Wall Street Mystery 22-27.

WILLIAM CRASTON.

#### OMAHA.

At the Boyd John Drew and a well selected co. were seen in *His House in Order* 12-13. The house will be dark until Annie Russell appears 16, 17, to be followed by *The Lion and the Mouse* 19 and Rosalie Knott 21, 22.

At the Krug Girls Will Be Girls was presented by an acceptable co. 11-12. Business fair. Kidnapped for Revenge also played to average audiences 14-17. Lee Ellsworth 18-20. The Pride of Virginia 21. The Famous Days in Woodward 25-27.

At the Woodward Stock co. is keeping up their record for good houses. The attraction for week of 14 was *When Knighthood Was in Flower*. The play was well mounted, and the co. individually and collectively well cast. For week of 21 Richard Carvel.

#### INDIANAPOLIS.

May Irwin appeared at English's 11 in Mrs. Wilson Andrews to an audience that tested the capacity of the house. It was the only attraction at that house last week. This week the theatre is dark and will continue so until 21, when Forbes Robertson and George Elliott come for three nights and a matinee, presenting *Caesar*, *Hamlet*, *Romeo and Juliet*, and *Men and Women*. Next comes Maude Adams May 13-15, and this engagement closes the season.

Grace Cameron in Little Dolly Dimples played a successful engagement at the Park 11-13. Billy E. Van in *Patay in Politics* is pleasing large houses 15-20. Ocelli Spooner in *The Girl Raffles, Kidnapped for Revenge*, and David Higgins in *His Last Dollar* are coming attractions. The stock season opens at this house May 13.

PEARL KIRKWOOD.

#### SALT LAKE CITY.

Lillian Russell received a warm welcome by packed houses (at high prices) at the Salt Lake Theatre 12, 13 in *The Buffalo*. She was seated on the limit and very graciously gave several extra songs. Alice Nielsen and Nordics, with the San Carlo Opera co. 15, 16. Blanche Walsh in *The Straight Road* 16-20.

At the Grand the Leighton Players have strengthened the impression they made in their first week, presenting *Inigo*. Emily Dodd is popular. The co. generally is very good. Week of 14. Zorah.

The Good Will Amusement Co. will open their tea attractions at the Salt Palace week 22.

At the Salt Lake Theatre the local Elsie gave a minstrel show for their own benefit 10, 11 to full houses. Practically all amateurs, they gave a very satisfactory entertainment. C. E. JOHNSON.

#### ST. PAUL.

At the Metropolitan Theatre Al. H. Wilson pleased very satisfactory business 11-13. Rose O'Neil and her splendid supporting co. presented Mrs. Warren's Profession 14-17 and were greeted by only fair houses. The Roosevelt Club of Minneapolis presents the Chimes of Choy 18-20. The Virginia 21-24.

A melodrama, *A Marked Woman*, opened 14 at the Grand for the week and is receiving fair patronage. Willis Gruber, in the role of the American Naval officer, is interesting. Among his summer special praise is due Helen Courtney, Matthew Moore, and F. A. Wellington. Next week No. Mother to Guide Her.

HARRY O. WILLIAMS.

#### TOLEDO.

Raffles made such a favorable impression on its four engagements at the Lyceum that a return date was made for 21-23, and the house was packed at every performance. S. Miller Keene's production of the crackman was excellent. Bedford's Home was a disappointment week 14. The cast is good, likewise the scenic and mechanical effects, but the drama is ordinary.

At Burt's Driven from Home was the attraction 11-13. The piece has been seen here many times. The cast was small, but effective. The Curse of Drift is also an old favorite and drew well 14-17. P. Aug. Anderson is still in the lead.

C. M. EDSON.

#### COLUMBUS.

That the Summer is approaching is noted in the fact that more attractions will be seen at either the Shubert or the Grand Southern. Mrs. Fisher is said will finish the season at the Shubert, and Maude Adams, who is commencing May 1 at the Southern will probably finish the season there.

Keith's is still doing excellent business, due largely to the high class attractions.

Joe Welch in *The Shoemaker* filled the first three days at the High Street. Week of 15 followed by *The Way of the Transgressor* last three days of the week.

Forrester-Sells Brothers' Circus is booked for two appearances here on Saturday 20. J. R. HAGUE.

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#### CORRESPONDENCE

#### ALABAMA.

**MOBILE.**—THEATRE (J. Tannenbaum, mgr.): Open Stock co. 12-13 pleased. Mrs. Leslie Carter in Du Barry 13; good audience; delighted two large houses. *Bronfman's Jolly Penitentes* 15-22.—LYRIC (Gaston Neuburg, mgr.): Walter Durieux Symphony Orchestra 12; excellent performance, to one of the largest houses of the season. Mary Manning in *Glorious Betsy* 13, and matinee; large business; pleased.—ITEM: The Lyric Musical Comedy co. of New York will begin a six weeks' engagement 22, opening with *The Girl from Paris*.

**MONTGOMERY.**—THEATRE (Bircher Brothers, mgr.): The Old Homestead 10 pleased large audience. The Gingerbread Man 11; good performance and business. The above theatre closed the season with Mrs. Leslie Carter in Du Barry 12; fine performances, to the largest house of the season.—BIJOU (O. A. Neal, mgr.): *Houlihan's Troubles* 22-24. Little Williams 25-27.

**BIRMINGHAM.**—BIJOU (M. L. Simon, mgr.): Williams in *The Tomb* 9-12; good business. **PEPPERSON** (R. L. Douglass, mgr.): Richard and Pringle's Georgia Minstrels 8; fair business. Mrs. Leslie Carter in Du Barry 11 pleased big house. The Gingerbread Man 13, matinee; fair business.

**SELMA.**—ACADEMY (Long and Rees, mgr.): Selma Minstrels 9-10 to capacity. Gingerbread Man 12 to a large and appreciative audience. Damroch 13; large and pleased house.

**SHEFFIELD.**—MEYERS' OPERA HOUSE (Thomas F. Littlejohn, manager): Florence Goon in *The Marriage of Kitty* 8; good business; pleased. Dennis 15 pleased good house.

#### ARIZONA.

**TOMBSTONE.**—SCHIEFFELIN HALL (Paul Warriner, mgr.): Ralph Rigg in *The College Boy* 4; large and good audience. Tombstone Minstrels 11 (local); packed house; pleased.—ITEM: Arizona's best season will be better than ever for the business.

new houses and new interests going up all over the Territory. All houses are independent.

#### ARKANSAS.

**FORT SMITH.**—GRAND (C. A. Lick, mgr.): The Empire 12; fair to S. R. O. Heck-Law co. 13-15. LYRIC (W. R. Johnson, mgr.): Arkansas and Mississippi Locomotive Co. 12-13. *Lyrics* 8-13 to S. R. O. nightly. Davis and Whitling, Professor Kippy, O'Hara and Watson, Green Dodd Cleaver, and Lyricope 15-22.

#### CALIFORNIA.

**FRESNO.**—BARTON OPERA HOUSE (R. G. Barton, mgr.): Florence Roberts 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 7

**A. E. Frotteret**, mgr.: *East's Harmon* 12; good performance; fair house. *The Black Diamond* 13; good house.

**ALBION**.—*OUR DAUGHTER*, by G. Rossell, Jr., mgr.; Two Men's Trials 12; canceled. *The Warning Bell* 27 canceled. *Young Girls* May 23.

**VALPARAISO MEMORIAL OPERA HOUSE** (A. F. Hartman, mgr.): *The Royal Chef* 4 pleased capacity; *The Girl in the Hat* 15; large house; pleased.

#### INDIAN TERRITORY.

**SOUTH WESTERN**.—*LA VASQUE* OPERA HOUSE (A. E. Ellsworth, mgr.): *The Trousdale Theatre* co. 11-13; Plays: *The Man of the People*, *The Counterfeiter*, and *The Village School Master*; good business. *Two Men's Trials* 12; canceled. *The Warning Bell* 27 canceled. *Young Girls* May 23.

**VALPARAISO MEMORIAL OPERA HOUSE** (A. F. Hartman, mgr.): *The Royal Chef* 4 pleased capacity; *The Girl in the Hat* 15; large house; pleased.

#### IOWA.

**IOWA FALLS**.—*METROPOLITAN OPERA HOUSE* (E. O. Ellsworth, mgr.): *The Trousdale Theatre* co. 11-13; Plays: *The Man of the People*, *The Counterfeiter*, and *The Village School Master*; good business. *Two Men's Trials* 12; canceled. *The Warning Bell* 27 canceled. *Young Girls* May 23.

**DR. WATSON** (Dr. MacKenzie, mgr.); *Love's Comedy* 17; *Dr. Watson* (Dr. MacKenzie, mgr.); *Love's Comedy* 17; *Two Men's Trials* 12; canceled. *The Warning Bell* 27 canceled. *Young Girls* May 23.

**FRANK E. FOSTER**: *IN WE ARE KING* 18.

**OTTER CREEK**.—*GRAND* (Frank Jersey, mgr.): The Chase-Lister co. enjoyed good business entire week ending April 13, presenting *The Love of a Thief*, *The Signal Fire*, *The Counterfeiter's Daughter*, *The Cow-Boy Visitor*, *The Demon's Power*, *Cloverdale*, and *The Blackhawk Mine*. *The Isle of Spice* 17. In a Woman's Power 20. **FRANK SIMONDS**.

**CEDAR RAPIDS**.—*GREEN'S OPERA HOUSE* (Will S. Collier, bus.-mgr.); *Gertude Ewing* co. 7-13; Plays: *Slaves of the Orient*, *The Shadow of the Star*, *The Skidoo Kids*, *The Girl from Frisco*, *The Mission of Aching Hearts*, *The Smart Set*, *Camille*; good co. to good houses. *The Dandyman* 14-20.

**PLAYERS**: *The Royal Wolf*, *The Man Outside* In Nevada, *A Southern Rose*, *The White Slave*; good co. to good business. *The Isle of Spice* 22. *Otis Skinner* 27. **PEOPLE'S** (Vic Hugo, mgr.); *Vaudville* 14-21; good bill and business.

**SIOUX CITY**.—*GRAND* (Woodward and Burgess, mgr.); *The Mummy and the Humming Bird* 7; two good houses; pleased. *Orpheo Concert* co. 8; Y. M. C. A. Star Course; filled the house. *Paul Gilmore* in *At War* 13-14; a very favorite house; met with cordial reception. *John Drew* in *His Home in Order* 14-21. Plays: *The Royal Wolf*, *The Man Outside* In Nevada, *A Southern Rose*, *The White Slave*; good co. to good business. *The Isle of Spice* 22. *Otis Skinner* 27. **PEOPLE'S** (Vic Hugo, mgr.); *Vaudville* 14-21; good bill and business.

**COUNCIL BLUFFS**.—*THEATRE* (A. B. Beall, mgr.); *Al. G. Field's Minstrels* 10; splendid, to large audience. *Elks* attending in a body. *College Chums* (local); benefit Associated Charities; large audience. *In a Woman's Power* 14; pleased crowded house. *The Prince of Wales* 15-21. *Footlights* 22. *The Girl of the Golden West* 27. **ITEM**: The members of *Al. G. Field's Minstrels* were entertained by the local order of Elks at their cozy club house after the performance.

**KEOKUK**.—*GRAND* (D. L. Hughes, mgr.); *The Powers That Be* 3, with David Proctor and Anne Sutherland, pleased good business. *The House That Jack Built* (local) 12-14 to crowded houses; it was produced by Mrs. Hortense Reynolds and was primarily for the entertainment of the delegates to the National Music Supervisors' Conference, which has been in session in Keokuk. **ITEM**: Manager Hughes has placed a mammoth electric sign in front of the Grand.

**MARSHALLTOWN**.—*ODEON* (Bushy Brothers, mgr.); *Al. G. Field's Minstrels* 11 deserved better house. *Vic Hugo Vaudeville* co. 14; good co.; business good. *Trousdale Repertoire* co. 15, 16; fair co. Plays: *Man of the People* and *The Counterfeiter*, *Man of Steel* 20. *The Holy City* 21.—*BLIUO* (T. Nelson Dennis, mgr.); *The O'Rourke-Burnette Trio*, *Herbert and Valerie* and others; big business.

**CLINTON**.—*THEATRE* (C. E. Dixon, mgr.); *Dalyrics Comedy* co. 10-13 pleased a good business. *The Unwritten Law* 15 (pictures) displayed fair attendance. *The Umpire* 20. *San Carlo Opera* co. In La Traviata, with Nordica and Constantini, 23. *The Isle of Spice* 24. *In a Woman's Power* 27. *Grand Stock* co. 29.

**BUDUQUE**.—*GRAND* (William L. Bradley, mgr.); *The Mummy and the Humming Bird* 9; good, to fair house. *John Griffith in Richard III* 12; light house; some characterization; poor support. *Three Sweethearts* 13; good performance. *Creator's Rand* 16. *Paul Gilmore* 18. *The Villain* 19. *Wadsworth* 20. *The Isle of Spice* 23. *A Country Jay* 24. *The Tie* 25.

**DECORAH**.—*GRAND* (Weber and Bear, mgr.); *John Griffith in Richard III* 11 pleased. *Professor Sperati's Concert* 19 and May 1. *Skoogard Concert* 7.—**ITEM**: At the annual meeting of the stockholders of the Grand, the management will declare their usual 5 per cent. dividend.

**CENTERVILLE**.—*DRAKE AVENUE* (Payton and Swearingen, mgr.); *Quincy Adams Sawyer* 4 pleased fair business. *One Onion* 6; satisfactory; good business. *Griffith and Bennett's Holy City* 9. *The Isle of Spice* 10. *The Oscar* 11. *Editor* 19. *The Rajah of Bhong* 24. *Harris Stock* co. 25-27.

**CHEROKEE**.—*GRAND* (F. Brunon, mgr.); *The Village Vandebond* 6, matinee and night; fair co.; light business. *The Isle of Spice* 9; best co. of the season, to capacity. As You Like It 10 (local). *Human Hearts* 26.

**FERRY**.—*GRAND* (R. M. Harvey, mgr.); *The Isle of Spice* 12; full house; well pleased. *Scenic Amusement* co. 18. *Lyman H. Howe's* moving pictures May 2.

**RED OAK**.—*KYNEARSON OPERA HOUSE* (L. M. Beardley, mgr.); *In a Woman's Power* 12 pleased good house. *The Country Editor* 16. *A Royal Slave* 18.

**BURLINGTON**.—*GRAND* (Chamberlin, Harrington and Co., mrs.); *The Lion and the Mouse* 15 to large houses; pleased. *The District Leader* 18 return. *White's Fand* 20.

**SPENCER**.—*GRAND* (Franklin Plotte, mgr.); *The Village Vandebond* 10; fair, to poor business. *The Country Editor* 16. *A Royal Slave* 18.

**KANSAS.**—*TOPEKA*.—*GRAND* (Roy Crawford, mgr.); *Crescent Clarke in The Ragged Messenger* 13; fair co. to performance; small attendance. *Dixie Minstrels* 14; fair performance and business. *Lyman H. Howe's* moving pictures 15 drew usual big attendance; well received. *Robert Lovett in A Story of a Husband* 18. *Armin Plays* 19, 20. *Pauline* 21. *New Moon* 21.—*MAJESTIC* (Roy Crawford, mgr.); *In comedy; Caro Slates*, musical artists; *The Deildas*, in act *Nada*.—*NOVELTY* (S. R. Wells, mgr.); increased attendance shows increasing popularity. *New Mill*; *Sheek Brothers*, *The Ringlers*, F. N. Irwin, William R. Abram and Johns, Agnes Williams in comedy. *The Realization*. This week benefit of the U. C. T. *DAVID J. AUGUST*.

**PARSONS**.—*ELKS'* (Earl Woodruff, mgr.); *Dandy Minstrels* 8; splendid co. to fair business. *Lyman H. Howe's* moving pictures 9 pleased fair house. *Lycum Lecture* Co. 10. *Roman Opera* co. 11; good, to small business. *The Village Vandebond* 12; good houses. *Il-mespan Heart* 13. *The Midnight Flyer* 16. *Convict's Daughter* 22. *We Are King* 27. *Woodward Stock* co. 29-31.—*LYRIC* (Charles Correll, mgr.); *Big business*; Bill 11-13; *Tuscano Brothers*, Laura Jones, T. C. Helzelt, Mehan's comedy dogs, Bill 14-17; C. E. Roberts, C. L. Correll, Pauline Sloane, Mr. and Mrs. Covington, *Lyricoscope*.

**OLIA**.—*GRAND* (C. H. Wheaton, mgr.); *Lyman H. Howe's* 8; fair attendance. *Lock Stock* co. Plays: *A Patch* 10. *Robin Hood* 11; in the heat of New York 12, matinee and evening; all the Lock plays to S. R. O. The Boston Idea 14; good, to fair business. *Trousdale Stock* co. 18—Indefinitely.—**ITEM**: The Lock Stock co. closed their season at the Grand 13, having played six weeks instead of three, as per first engagement. They leave here with good will and commendations.

**SALINA**.—*OPERA HOUSE* (W. P. Pierce, mgr.); *Boston Ideal Comic Opera* co. presenting *Pré Diavolo* 9; fair. *Her Fatal Error* 7. *Howe's* moving pictures 9; full house. *Billie Bowles* 9; S. R. O. *Lindshore Glass Club* 12; good.—**ITEM**: The new convention hall built by the Sunflower Council, No. 3 of the United Commercial Travellers' Association, will open 20 with *The Lion and the Mouse*. J. A. Kimball is the manager.

**WICHITA**.—*CRAWFORD* (E. L. Martling, mgr.); *Lawrence Ent in We Are King* 8; good co.; to fair business. *Knight of Columbus Minstrels* (local) 11 pleased large house. *Susan in Search of a Husband* 12; excellent co.; S. R. O. *Nettie the Newsgirl* 20. *DeMolay's Minstrels* 23.—*TOLER AUDITORIUM* (E. C. Toler, mgr.); *Acme Comedy* co. opened engagement 15 to large audiences.

**PITTSBURGH**.—*LA BELLE* (W. W. Bell, mgr.); *The Banker's Child* 7; fair house and co. *Dixie Minstrels* 9; good business; well pleased. *Maria Faust* 10; *Two Men's Trials* 11-14. Plays: *Home Sweet Home*; *Adrift in New York*. *A Fatal Seal*, and *The Oregon Maid*; the manager.

**fair houses and co.** *The Umpire* 15. *The Convict's Daughter* 20. *Ferris Comedians* 21-27. *We Are King* 28.

**COLUMBUS**.—*MCGHIE'S* (W. E. McGhie, mgr.); *Boston Ideal Comic Opera* co. in *The Mikado* 10; good, to fair business. *A Royal Slave* 11; good, to fair business. *The Midnight Flyer* 15; fair, to good business. *The Convict's Daughter* 16.—**ITEM**: *Boston Ideal Opera* co. opened the new Condon Theatre at *Shawnee* 9.

**LEAVENWORTH-CRAWFORD OPERA HOUSE** (Maurice Cunningham, mgr.); *The Holy City* 12 pleased fair house; *Howe's* moving pictures 13; two more houses. *At Cripple Creek* 14; to heavy house; pleased. *Ruth Gray* 15-19; with *vanderveile*, opening to capacity.

**FORT SCOTT-DAVIDSON** (Harry C. Erlich, mgr.); *Dixie Minstrels* 10; fair, to light house. *The Village Parson* 11; small house. *Howe's* pictures pleased fair house 12.

**EMPIRE**.—*WHITELEY OPERA HOUSE* (Fred Corbett, mgr.); *At Cripple Creek* 11; fair house and co. *Merle Fountain* 12-17. *The Fast Mail* 18.

**ARKANSAS CITY**.—*RANNEY FIFTH AVENUE* (Merritt Jeffries, mgr.); *We Are King* 11; small house; pleased. *The Messenger Boy* 12; poor, to good house. *Il-mespan Heart* 13.

**HOLTON-HINNEN'S OPERA HOUSE** (George Hinman, mgr.); *Edward Amherst Ott* 12; big house. *Amphion Quartette* 13.

**OTTAWA**.—*BOERAUGH* (S. R. Hubbard, mgr.); *Woodward Stock* co. 19-27. *The Story of the Formation* (local talent) 18, 19.

**HUTCHINSON HOME** (W. A. Lee, mgr.); *Angel's Comedians* 8; fair business; pleased.

#### KENTUCKY.

**HENDERSON-PARK** (J. D. Collins, mgr.); *Cinderella* 13; poor, to fair business. *The Man on the Box* 17; good performance and business. *To Die at Dawn* 28.

**OWENSBORO**.—*GRAND* (Podley and Birch, mgr.); *Blanche Baten in The Girl of the Golden West* 10; large and delighted audience. *As Told in the Hills* 20.

**MORGANFIELD**.—*GRAND* (Lucien Drury, mgr.); *Cinderella* 16; mediocre, to fair house. Wanted, a Wife. 20.

#### LOUISIANA.

**THIBODAUX-OPERA HOUSE** (Frank Hoffmann and Sons, lessees and mgrs.); *Dora Ashton* in *The Little Detective* 14; good business.

#### MAINE.

**RANGOR-OPERA HOUSE** (F. A. Owen, mgr.); *Shepard's* motion pictures closed 12; big business; pleased. *The Devil's Auction* 23 pleased two houses; audiences. *The Knickerbocker Stock* co. opened 25 for week (except 16) in *A Woman's Temptation*, to full house. *The U. S. Marine Band* 16; two large and very pleased audiences. *Robert Edison* 18 and *A Message from Mars* 22 canceled. *Hi Henry's Minstrels* 22. *Tom Wilson* in *The Mountain Climber* 23. *Pack's Bad Boy* 24. *Red Wedding* in *Woman's Profession* 25. *Il-mespan Heart* 26. *Edwin Johnson* 27. *Il-mespan Heart* 28. *Il-mespan Heart* 29. *Il-mespan Heart* 30. *Il-mespan Heart* 31. *Il-mespan Heart* 32. *Il-mespan Heart* 33. *Il-mespan Heart* 34. *Il-mespan Heart* 35. *Il-mespan Heart* 36. *Il-mespan Heart* 37. *Il-mespan Heart* 38. *Il-mespan Heart* 39. *Il-mespan Heart* 40. *Il-mespan Heart* 41. *Il-mespan Heart* 42. *Il-mespan Heart* 43. *Il-mespan Heart* 44. *Il-mespan Heart* 45. *Il-mespan Heart* 46. *Il-mespan Heart* 47. *Il-mespan Heart* 48. *Il-mespan Heart* 49. *Il-mespan Heart* 50. *Il-mespan Heart* 51. *Il-mespan Heart* 52. *Il-mespan Heart* 53. *Il-mespan Heart* 54. *Il-mespan Heart* 55. *Il-mespan Heart* 56. *Il-mespan Heart* 57. *Il-mespan Heart* 58. *Il-mespan Heart* 59. *Il-mespan Heart* 60. *Il-mespan Heart* 61. *Il-mespan Heart* 62. *Il-mespan Heart* 63. *Il-mespan Heart* 64. *Il-mespan Heart* 65. *Il-mespan Heart* 66. *Il-mespan Heart* 67. *Il-mespan Heart* 68. *Il-mespan Heart* 69. *Il-mespan Heart* 70. *Il-mespan Heart* 71. *Il-mespan Heart* 72. *Il-mespan Heart* 73. *Il-mespan Heart* 74. *Il-mespan Heart* 75. *Il-mespan Heart*

from Broadway is pleased and business. U. T. C.

## MISSISSIPPI.

**JACKSON.**—CENTURY (Burdick Brothers and Coleman, lessees; S. C. Marshall, mgr.): The Frank Dudley Stock co. 8-12; satisfactory, to fair houses. Plays: *Cowboy Millionaire*, Because She Loved Him So; Way Down in the Swan, Power of Truth, Dr. Jekyll and Mr. Hyde, The Man from Mexico, and The Man from the Golden West. Osborne Stock co. 12-20.

**HATCHER.**—CONCORD SUMMER THEATRE (M. H. Irvin, lessee and mgr.): Olympia Opera co., with strong cast, in repertoire opened theatre 15 to capacity; pleased.

**COLUMBIUM.**—OPERA HOUSE (Patterson, and Street, mgr.): Walter Damrosch 15. Madame Semich 16.

## MISSOURI.

**SELDALIA.**—THEATRE (George F. Glendorn, mgr.): The Holy City 6; good, to fair business. Dandy Dixie Minstrels 12; two good performances. The Burgle and the Wolf 14. The Empyre 16. Oreston Clarke in A Haughty Messenger 17. The District Leader (return May 1). The Lion and the Mouse 9. —WOODS.—OPERA HOUSE (W. W. Wood, mgr.): Chautauk Aug 27. The Girl in the Golden West 1. —ITEMS: The Burgle and the Wolf, which lost all of its scenery in the fire that destroyed Moore's Opera House, Nevada, Mo., 10, and was forced to cancel several dates, will reopen in Sedalia 14 with new scenery.—Don McMillan's Summer Stock co. will open the Ardenne May 10.

**LOUISIANA.**—PARKE OPERA HOUSE (F. A. Parke, mgr.): Irma Comic Opera co. in The Adorable Prattle 10 to a good business; pleased. The County Courier 12; one of the best of the season. Pepe's Old Boy 13. Oreston Clarke in The Reward Newspaper 10. Public School Twenty-fifth Commencement 20. Dora Thorne 20. The Girl of the Golden West May 4.

**JOLIET.**—CLUB (L. P. Ballard, mgr.): Boston Ideal Comic Opera co. in The Mikado 12; good co. and business. The Empyre 12 pleased capacity. The Bachelor's Child 14; fair business. The Matinee Girl 16. The Convict's Daughter 21. Buster Brown 24. —NEW AUDITORIUM (Al. Kennedy, mgr.): Schuman-Herrick Concert May 7. Auditorium Stock co. Sept. 1.

**JORDAN CITY.**—THEATRE (D. C. Weatherby, lessee and mgr.): Fred Mace in The Empyre 17 pleased capacity. Stanford Dodge and Louise Marshall in Romeo and Juliet 19. Porter J. White's Faust 22. Charley's Aunt 20. The Holy City 21. The District Leader 20. Blanch Bates in The Girl of the Golden West May 2.

**MEXICO.**—GRAND (A. R. Waterman, mgr.): The Caucasian 11; good co.; topheavy house. Sanford Dodge in Romeo and Juliet 15; poor business. The Empyre 16. The Country Editor 22. The Holy City 25. —ITEM: Fred McMillan, of this city, has returned home after a successful season in advance of Chase-Lister Theatre co. (Northern).

**COLUMBIA.**—THEATRE (W. W. Garth, Jr., mgr.): Irma Comic Opera co. 8; fair, to light business. The Cleanser 13; two performances, to S. R. O. Sanford Dodge in Ingomar and Romeo and Juliet 16. 17. Creston Clarke 19. White's Faust 23. The Country Editor 24. Charley's Aunt 25.

**MOMERY.—HALLORAN'S.** (P. Halloran, mgr.): Sanford Dodge co. 13; fair business. Dixie Minstrels 16. Robinson Cruise, Jr. 17. 18. (samples of local Elks). The County Chairman 19. The Bonnie Brier 20. The Holy City 23. The Country Editor 25. Porter White in Faust 21. Morey Stock co. week 29.

**CHICAGO.**—HIXMAN (W. P. Javin, mgr.): Romeo and Juliet 10. —ITEM: Dan's Dixie Minstrels 12; good co. and returns. The Burgle and the Wolf 13 satisfied fair house. The Villain 14. —ITEM: The Woodward Stock co. 18-20. The Midnight Flyer 22.

**HANNIBAL.**—PARK (G. B. Price, mgr.): The Chapman 10; good, to fair audience. Peck's Bad Boy 13 pleased two good houses. Dixie Minstrels 17. The Belle of Japan 20. Human Hearts May 4.

**CARROLLTON.**—WILCOXON OPERA HOUSE (W. H. Hutchinson, mgr.): The Holy City 10; S. R. O.; excellent.

**POPLAR BLUFF.**—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): The Minister's Son 9; good, to light house. Faust 15.

## MONTANA.

**BUTTE.**—BROADWAY (James K. Heiset, mgr.): The Virginian 5, 6 drew well. May and Mack 7; poor. Lost in New York; light house. Walker-Whiteside 10, 11; with strong support, gave splendid performance; and re-appearance here will crowd the house. San Carlo Opera co. 12, 13; delighted; good houses. Old Arkansas 18. The Tenderfoot 21, 22. The Missouri Girl 23. A Cowboy's Girl 26. The Freo Lame 27, 28. Ole Olson 30.—GRAND (Dick P. Sutton, mgr.): La Sutton Stock co. in The Roof Garden, Tuesday 14-20.

**MISSOULA.**—UNION OPERA HOUSE (C. A. Harrel, mgr.): Lost in New York 7; fair co. and house. Murray and Mack in Around the Town 10 pleased his house. Walker-Whiteside in The Magic Melody 12; delighted large audience. The Tenderfoot 27. The Missouri Girl 21.

**HELENA.**—THEATRE (George A. Miner, mgr.): Walker-Whiteside in The Magic Melody 8 to good house. San Carlo Opera co. in La Boheme 12; good house; delighted.

**MEILES CITY.**—OPERA HOUSE (George H. Ulmer, mgr.): Dark.—Manager, Enright, of Billings, in erecting new theatre, to be used for vaudeville and known as the Family Theatre.

**ANACONDA.**—THEATRE MARGARET (Clinton and McManamy, mgrs.): Walker-Whiteside in The Magic Melody 12, to fair business; pleased.

## NEBRASKA.

**KEARNEY.**—OPERA HOUSE (J. F. Saup, mgr.): Wizard of Wall Street 6; fair business and performance. The James Boys 8; topheavy house. Charles Colton in The Country Editor 10 pleased fair business.

**NORFOLK.**—AUDITORIUM (E. F. Huso, mgr.): Anne Abbott 15, 16 pleased; fair business. Band Ministrels 22 (local).

## NEW HAMPSHIRE.

**CONCORD.**—AUDITORIUM (F. W. Hartford, lessee and mgr.): Peck's Bad Boy 11; medium house. Eli Henry's Comedy 12-14; two good houses 12. Empire Comedy 15-17, in a Little Outcast. At Fort Bliss, A Gentleman Detective and a Game of Chance, to fair business. Side Tracked 18. U. S. Marine Band 20. De Rue's Minstrels 22. Strongheart 23 canceled. —Ward in Not Yet But Soon 25 (past Day).—WHITE'S OPERA HOUSE (G. C. White, mgr.): The Gibson Girl 20.

**PORTSMOUTH.**—MUSIC HALL (F. W. Hartford, mgr.): Peck's Bad Boy 12; fair attendance. Marine Band, matinee, 15; good house; fair performance. Joshua Simkins 17; medium house. The Real Widow Brown 18. Strongheart 24. Francis Wilson 25.

**MANCHESTER.**—PARK (John Stiles, mgr.): The Park Theatre Stock co. are doing good work. They play this week 15-20 in Men and Women; houses fair; matinees every afternoon.

**DOVER.**—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Bachelor Hall 23 (D. H. S. Benedict). The Isle of Spice 21.

**CLAREMONT.**—OPERA HOUSE (H. T. Eaton, mgr.): The Choir Girl 19; deserving of a better house.

## NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Louis James in The Merry Wives of Windsor 27.—STATE STREET THEATRE (Frank B. Shaffers, mgr.): The Smart Set in The Black Politician 11-13; S. R. O.; pleased. The Box Extravaganza co. filled a successful two days' engagement 14-16. Eugene Blair gave a fine performance of The Woman in the Case 17 for the benefit of the Jr. W. A. F. As the audience was very large, The Boston Belles 22-24. —ITEM: Diving in Running for Governor 25, 26. Nat. M. Wills 27. ALBERT C. D. WILSON.

**HOBOKEN.**—LYRIC (H. P. Soulier, prop. and mgr.; Grant S. Kings, bus. mgr.): Yankee Devil 12-18; good business; pleased. A feature of the play was illustrated songs by Master Tammy Cullen, also a novelty act, entitled The Swing Song Song, by Baby Edna Gracy and Master Cullen, which scored a hit. Nine and Six played to capacity 14-17; co. fair. Ben Ross as Easy Blotsky was good, especially his monologue. Human Hearts 18-20. The Outlaw's Christmass 21-24. THOMAS J. MCALISTER.

**NEW BRUNSWICK.**—OPERA HOUSE (Sam C. Miller, mgr.): Maude Fealy in The Illusion of Beauty 10; excellent in Melville's Row of Flies 11; large audience; pleased. Chautauk Society (local); 12. —ITEM: Eugene Blair in The Woman in the Case 15; well balanced co. East Lynne 16. Rutgers' College Club (local) 18. Robert Downing 19. Partello Stock co. 22-24. The Vanderbilt Cup 27.

**ELIZABETH.**—LYCEUM THEATRE (Drake and El Roy, mgr.): Joe Welch in The Shoemaker 9, 10

joined large audience. The Two Orphans 11-12; good co. good; Mrs. Robert Downing in Running for Governor 12; excellent to light houses. A Little Outcast 13; good to fair houses. Vanity Fair 22-24. The Outlaw's Christmass 25-27.

**ASSURTE PARIS.**—CASINO (G. R. Detche, mgr.): Robert Downing in Running for Governor 12; house and co. excellent. Sophie Blair in The Woman in the Case 20. The Snow Man 21.—OPERA HOUSE (L. R. Green, mgr.): Joseph Klings in East Lynne 18; house and co. good.

**PATERSON.**—LYCUM (Harry Newman, mgr.): The Weider 15-17; to good attendance; co. capable.

**WATKINS.**—CONCORD SUMMER THEATRE (M. H. Irvin, lessee and mgr.): Olympia Opera co., with strong cast, in repertoire opened theatre 15 to capacity; pleased.

**COLUMBIUM.**—OPERA HOUSE (Patterson, and Street, mgr.): Walter Damrosch 15. Madame Semich 16.

## MISSOURI.

**SELDALIA.**—THEATRE (George F. Glendorn, mgr.): The Holy City 6; good, to fair business. Dandy Dixie Minstrels 12; two good performances. The Burgle and the Wolf 14. The Empyre 16. Oreston Clarke 17. The District Leader (return May 1). The Lion and the Mouse 9.—WOODS.—OPERA HOUSE (W. W. Wood, mgr.): Chautauk Aug 27. The Girl in the Golden West 1. —ITEMS: The Burgle and the Wolf, which destroyed Moore's Opera House, Nevada, Mo., 10, and was forced to cancel several dates, will reopen in Sedalia 14 with new scenery.—Don McMillan's Summer Stock co. will open the Ardenne May 10.

**LOUISIANA.**—PARKE OPERA HOUSE (F. A. Parke, mgr.): Irma Comic Opera co. in The Adorable Prattle 10 to a good business; pleased. The County Courier 12; one of the best of the season. Pepe's Old Boy 13. Oreston Clarke in The Reward Newspaper 10. Public School Twenty-fifth Commencement 20. Dora Thorne 20. The Girl of the Golden West May 4.

**JOPLINE.**—CLUB (L. P. Ballard, mgr.): Boston Ideal Comic Opera co. in The Mikado 12; good co. and business. The Empyre 12 pleased capacity. The Bachelor's Child 14; fair business. The Matinee Girl 16. The Convict's Daughter 21. Buster Brown 24. —NEW AUDITORIUM (Al. Kennedy, mgr.): Schuman-Herrick Concert May 7. Auditorium Stock co. Sept. 1.

**JORDAN CITY.**—THEATRE (D. C. Weatherby, lessee and mgr.): Fred Mace in The Empyre 17 pleased capacity. Stanford Dodge and Louise Marshall in Romeo and Juliet 19. Porter J. White's Faust 22. Charley's Aunt 20. The Holy City 21. The District Leader 20. Blanch Bates in The Girl of the Golden West May 2.

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**COLUMBIA.**—THEATRE (W. W. Garth, Jr., mgr.): Irma Comic Opera co. 8; fair, to light business. The Cleanser 13; two performances, to S. R. O. Sanford Dodge in Ingomar and Romeo and Juliet 16. 17. Creston Clarke 19. White's Faust 23. The Country Editor 24. Charley's Aunt 25.

**MOMERY.—HALLORAN'S.** (P. Halloran, mgr.): Sanford Dodge co. 13; fair business. Dixie Minstrels 16. Robinson Cruise, Jr. 17. 18. (samples of local Elks). The County Chairman 19. The Bonnie Brier 20. The Holy City 23. The Country Editor 25. Porter White in Faust 21. Morey Stock co. week 29.

**CHICAGO.**—HIXMAN (W. P. Javin, mgr.): Romeo and Juliet 10. —ITEM: Dan's Dixie Minstrels 12; good co. and returns. The Burgle and the Wolf 13 satisfied fair house. The Villain 14. —ITEM: The Woodward Stock co. 18-20. The Midnight Flyer 22.

**HANNIBAL.**—PARK (G. B. Price, mgr.): The Chapman 10; good, to fair audience. Peck's Bad Boy 13 pleased two good houses. Dixie Minstrels 17. The Belle of Japan 20. Human Hearts May 4.

**CARROLLTON.**—WILCOXON OPERA HOUSE (W. H. Hutchinson, mgr.): The Holy City 10; S. R. O.; excellent.

**POPLAR BLUFF.**—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): The Minister's Son 9; good, to light house. Faust 15.

## NEW MEXICO.

**SILVER CITY.**—ITEM: Huston, Franklin, H. Ellsworth Tamm (under canvas) 8-12. Plays:

**HOOTON.**—HARRIS LYCUM (Harry Newman, mgr.): The Weider 15-17; to good attendance; co. capable.

**WATKINS.**—CONCORD SUMMER THEATRE (M. H. Irvin, lessee and mgr.): Olympia Opera co., with strong cast, in repertoire opened theatre 15 to capacity; pleased.

**CAMDEN.**—THEATRE (M. W. Taylor, mgr.): Vanderveen 8-12; local Police Protection Fund; business good all week. A Little Outcast 15-17; good co. and business. Silent Witness 22-24.

**ROONTON.**—HARRIS LYCUM (Harry Newman, mgr.): Hadley's moving pictures 22. Phoenix 24. Grove and co. May 13-15.

## NEW YORK.

**ELMIRA.**—LYCUM (M. Reis, lessee; Lee Novak, mgr.): W. H. Crane and Ellis Jeffreys in She Stoops to Conquer 11; large and delighted house. Blumenthal's Ideas 12, 13; excellent business. Plays: Mexico, Lost in New York. Deserted at the Altar. —ITEM: Jerry the Tramp 15. The Girl in the Case 20. The Snow Man 21.—OPERA HOUSE (L. R. Green, mgr.): Joseph Klings in East Lynne 18; house and co. good.

**YANKEE.**—LYCUM (Harry Newman, mgr.): The Girl in the Case 20. The Snow Man 21; fair co. and business. Silent Witness 22-24.

**ROCKAWAY.**—THEATRE (M. W. Taylor, lessee; Lee Novak, mgr.): The Girl in the Case 20. The Snow Man 21; fair co. and business. Silent Witness 22-24.

**AMSTERDAM.**—OPERA HOUSE (George McNamee, mgr.): Clifton Mallory in David Garrick, supported by local talent, for benefit of Universalist Church 10, 11; played to two good houses, and was one of the best home talents ever put on in this city. A Wife's Secret 12 pleased fair houses. The Four Picket Stock 12-14.

**GRANGEVILLE.**—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Snow Man 12; capacity; pleased. Louis James and his fine co. in Merry Wives of Windsor 13; fair house; delighted. The Heir to the Hoobah 14.—ITEM: Raymond Hubbard and wife (Heber Lord) are here for a visit at Mrs. Hubbard's home.

**AMSTERDAM.**—OPERA HOUSE (George McNamee, mgr.): Clifton Mallory in David Garrick, supported by local talent, for benefit of Universalist Church 10, 11; played to two good houses, and was one of the best home talents ever put on in this city. A Wife's Secret 12 pleased fair houses. The Four Picket Stock 12-14.

**GRANGEVILLE.**—OPERA HOUSE (Charles S. Hubbard, mgr.): The Girl in the Case 12; good house, American Vitagraph co. 14; S. R. O. A. Lucky Dog 10; fair sized audience. The Prince of Pilson 22. The Ham Tree 23. American Vitagraph co. 28.

**CORNING.**—OPERA HOUSE (M. Reis, lessee; Ernest J. Lynch, bus.-mgr.): Daniel Sully in The Matchmaker 9; good house; pleased. Eagles' Minstrels (local) 17, 18; capacity houses; pleased. Are You a Mason 19.

**AUBURN.**—BURTH AUDITORIUM (E. S. Newell, lessee; W. H. Crane and Ellis Jeffreys in She Stoops to Conquer 11; fair business. The Heir to the Hoobah 12; good house, American Vitagraph co. 14; S. R. O. A. Lucky Dog 10; fair sized audience. The Prince of Pilson 22. The Ham Tree 23. American Vitagraph co. 28.

**GRANGEVILLE.**—OPERA HOUSE (Charles S. Hubbard, mgr.): The Girl in the Case 12; good house, large audience. When the Harvest Days Are Over 15 failed to please small house. The Mayor of Tokio 16; good business; good co.

**NIAGARA FALLS.**—INTERNATIONAL (Harris Lumher, lessee; Lena Rivers 12; good house, American Vitagraph co. 14; S. R. O. A. Lucky Dog 10; fair sized audience. The Prince of Pilson 22. The Ham Tree 23. American Vitagraph co. 28.

**CORNING.**—OPERA HOUSE (M. Reis, lessee; Ernest J

**ST. DAVID'S.**—The Show Girl 16; Rankers and Broken 17; David Higgins in His Last Dollar May 1. The Girl of the Golden West 10.

**ATHENS OPERA HOUSE** (Slaughter and Finswallow, mgr.): The Unwritten Law 15 failed to draw. A Troubled Tramp 15 pleased good business. Mrs. Thorne 19. Donnelly and Hatfield's Minstrels 24.

**CIRCLEVILLE—GRAND OPERA HOUSE** (H. C. Gordon, mgr.): The Price-Buster co. canceled. The Lion and the Mouse 14; fine, to good business. Donnelly and Hatfield's Minstrels 17. North Brothers' Stock co. 22-27.

**FOSTORIA—ANDER OPERA HOUSE** (H. C. Campbell, mgr.): Week 14-20 vaudville, including Cole and Coleman, Carrett, the Fantastic La Delle, and Kinntosope.

**BUCYRUS—OPERA HOUSE** (W. R. Cheaney, mgr.): Dr. Beardley's Lectures 1-6; packed house; pleased. Sheldon's Comedians 15-20. Howe's moving pictures 24.

**GALION CITY OPERA HOUSE** (S. E. Bibb, mgr.): J. C. Lewis in St. Plaskard 17; good, to packed house.

**POMEROY—OPERA HOUSE** (J. M. Kaufman, mgr.): Donnelly and Hatfield's Minstrels 23.

#### PENNSYLVANIA.

**SCRANTON—LYCEUM** (Uly S. Hill, mgr.): Madeline Fealy in The Illusion of Beatrice 16; co. and business excellent. Way Down East 17; co. and business pleased two capacity houses. Eddie Murphy, S. V. Clegg, and Dan French made their debuts. Keller in The Squaw Man 18; good advance sale. Keller, the magician, 24. Mr. Hopkins 25. The Arrival of Kitty 26. Marie Cahill in Marrying Mary 27. The Scranton Oratorio Society at Thirteenth Regiment Armory 25.—**ACADEMY** (Uly S. Hill, mgr.): Murray and Mackey Stock co. 15-20; co. excellent, to good business. In the Eyes of Justice 18; Jimmie 19. Jimmie and Eugene Powers made their debuts with the specialties of Edmund, Walter Eldridge, and Arnold Deacon, special mention. Other plays: Her Fatal Marriage, Alaska; The Younger Brothers, A Kentucky Fued, Jack Stafford, Detective; One Night in June, and The Diamond Bracelet Robbery. The Kennedy Stock co. 22-27.—ITEMS: The Murray and Mackey Stock co. close their season May 25. The Murray and Mackey Comedy co. closed 27.—The season of the Way Down East co. closed 18.

**UNIONTOWN—WEST END** (Harry Besson, sole owner and mgr.): Viola Gillette in The Girl and the Bandit 2; good business; pleased. Wilton Lackaye in The Law and the Man 5; good business; pleased. Van Dyke-Eaton co. 8-13; except 11. Plays: The Divorce Question. In the Hands of the Gods. The Barberbers' Men of Joliette, Noholy's Claim, East Lancashire, The Texas Barberbers, Chetek Simpson in The Red Feather 11; good business; pleased. Adelaid Thurston in The Girl from Out Yonder 18. The Heir to the Hoosh 25. David Higgins in His Last Dollar 26. The Great Raymond May 9-11.—**GRAND** (Harry Besson, lessee and mgr.): Opened as vaudville house 8; good business throughout the week.

**LANCASTER—FULTON OPERA HOUSE** (C. A. Yecker, mgr.): Williams and Walker in Abyssinia 18; pleased two very large audiences. The Chemung-Kleffle Stock co. 15-20 pleased large house by the following play: The Married Bride. Dan French, Don Ward, The Queen, The Sheep Girl, Broadwood Dancer, A Ward of France, In Louisiana, and Queen of Arizona. Mr. Hopkins 22. Marie Cahill in Marrying Mary 23. Boston Festival Orchestra 25. matinee. Lancaster Choral Society 26.—**FAMILY** (Edward Mease, mgr.): Stock co. 22-29 open with The Christian.—ITEMS: George W. Goodhart left here 18 to join Singing Brothers' Circus; George W. Cummings of this city is leading acrobat with Cole's Circus.

**WILKES BARRE—NESRIT** (Harry Brown, mgr.): Louis James in Merry Wives of Windsor 13; pleased; good business. Maude Fealy in The Illusion of Beatrice 15; good co. and house. Way Down East 16; good; large audience. Eddie Murphy's Pictures 18, 19. Keller 22. Mr. Hopkins 24. Marie Cahill in Marrying Mary 26.—**GRAND** (Harry Brown, mgr.): Chester De Vondre in repertoire 15-20; fair, to big business. Gambler of the West 11-13; good co. and business. Murray-Mackey co. in repertoire 22-27.—ITEM: Dan L. Hart is rehearsing one of his own plays, which he is to stage shortly, for charity, with great talent.

**JOHNSTOWN—CAMBRIA** (K. W. Scherer, mgr.): Mantell in Richard III 11; the performance and business. Murray and Mackey co. A Break for Liberty, Love and Laundry, and The Younger Brothers; good business. My Wife's Family 15; good attraction and business. Mr. Himes and I 16; good attraction and business. Swell Elegant Jones 18. Joe Hortic in Our Friend Fritz 19. Hoolian in New York 20. Adelaid Thurston in The Girl from Out Yonder 22. David Higgins in His Last Dollar 23. Black Crook Burlesques 25. Rafters, with S. Miller Kent, 26. The Heir to the Hoosh 27.

**POTTSVILLE—ACADEMY** (M. Reis, prop.; Charles Hanover, mgr.): East Lynne 11; fair business and performance. Vitagraph 12; pleased; fair house. Nellie Kennedy co. week 15; moderate house; good specialty. Playhouse 16. The Girl and the Bandit, Wedded and Parted, The Hand of Man, The Candy Kid and His Two Bears, The Pilot's Daughter, The Cow Puncher's Sweetheart, Sealed Lips, The Senator's Daughter and Miss Sherlock Holmes, The Arrival of Kitty 22. Kerry Gow 28. Elk's Minstrels (local) 28. Are You a Mason May 4.

**ERIE—MAJESTIC** (G. L. Gibson, mgr.): Prince of Pines 12; good co. and business. Marie Cahill in Marrying Mary 13 delighted; large house. Checkers 20. Heir to the Hoosh 22. The Ham 24. The Girl from the Ranch 25. Von's Minstrels 26. Mr. Hopkins 27.—**PARK** (J. L. Gibson, mgr.): Week 16. Earl Munster co. in repertoire have met the people, playing to large audiences; good specialties. The Curse of Drunk 22-23. The Girl from the Ranch 25-27.—ITEM: Mr. H. H. Gleason of The Girl from the Ranch co. is in town.

**ALLENTOWN—LYRIC** (Miesler and Worman, mgr.): Louis James in The Merry Wives of Windsor proved one of the most satisfactory productions seen in this house; very good co. and large audience; pleased. The Arrival of Kitty 12; poor business. Under Southern Skies 13; to full house; pleased. 17 canceled. Liberty moving pictures 20. Robert Downing in Running for Governor 22. Two Orphans 24. Kerry Gow 25.

**WILLIAMSPORT—OPERA HOUSE** (H. J. Flak, mgr.): Alabama Stock co. 8-13 last half of week in A Secret Service Man. Jim Blodoo, A Gentleman Burglar. Her Double Life, The Gold Field of Nevada, and The Outlaw's Daughter to fair sized audiences; pleased; specialties good. The Squaw Man 18 to a large std and very enthusiastic audience. James T. Powers in The Man in the Moon 19. Under Southern Skies 20. Marie Cahill in Marrying Mary 25.

**TROY—ACADEMY** (G. C. Doering, mgr.): My Wife's Family 12 delighted; fair house. The Bandit Cup 16; excellent, to packed house. Hoolian in New York 17 pleased fair house. Adelaid Thurston in The Girl from Out Yonder 24. The Crucifixion 25. Gordon's Minstrels May 2. Edwin Hadley's moving pictures 6-8.—ITEM: The manager of the Academy has opened the theatre with a moving picture machine and continuous vaudville.

**NEW CASTLE—OPERA HOUSE** (Jacob F. Gengler, mgr.): The County Fair 11. 12 (local); good; packed house. William Owen in Other and The Same 13; fair attendance and co. Ezra Kendall in Sweet Pleasant Jones 15; good attraction and house. Black Crook Burlesques 17 pleased; top-heavy house. The Girl from the Ranch 22. The Heir to the Hoosh 23.

**HAZELTON—GRAND** (George Albert Haley, mgr.): Howe's moving pictures 16 pleased big house. The Arrival of Kitty 18. Vogel's Minstrels 20. Archie L. Sheraud's moving pictures 22 (indefinite).—**FAMILY** (Knoblauch and Hersher, prop.; Harry Hersher, res. mgr.): Week 13: Amets, Mr. and Mrs. Tracy, Three Golden Sisters, Clara Green, and William Schallie; satisfactory bill to capacity houses.

**COLUMBIA—THEATRE** (F. L. Brown, mgr.): Georgia Minstrels 15; fair business; pleased. Dennis Thompson in The Old Homestead 17; good co. and business. The Gingerbread Man 23.

**GREENVILLE—GRAND** (B. T. Whitmire, mgr.): Williams Comedy co. week 8-13; good, to fair business.—**G. F. C. AUDITORIUM**: Kitless Band 9; excellent, to fine business.

**FLORENCE—AUDITORIUM** (Charles D. Bray, mgr.): The Clansman 12; good, to crowded house.

#### AHARNOV CITY—GERMANY

(Minstrel (local) 17 satisfied; big business. Chorus drilled by David B. Davis; very good. Arrival of Kitty 18. The Girl from Out Yonder May 2. Oberweiss Haus 3.—ITEMS: St. Charles Minstrels (local) will by request repeat its performance 26.—Treasure Suspense, of Kaiser Grand, was operated on for broken knee cap sustained during Winter.

**BEADSVILLE—ACADEMY** (W. M. Morris, mgr.): Bennett-Houlton co. 8-15; good co. and business; pleased; half week. The Fatal Coin, A Daughter of the People, Devil's Lane, and Tracy the Outlaw. Dan Sully in The Matchmaker 17 pleased big business. Horstmeier Nielsen in Mrs. Dean's Defense 20.

**LATHOME—SHOWALTER'S** (W. A. Showalter, mgr.): The Arrival of Kitty 6; good performance and business. A Country Kid 18; fair performance and business. Human Heart 17 pleased a good audience. Adelaide Thurston in The Girl from Out Yonder 18. David Higgins in His Last Dollar 20. Romeo 25.

**ASHVILLE—GRAND** (H. L. Lindfeld, mgr.): Robert Fitzgerald in A Flight to the Stars 11 to a large and well packed audience. The Girl from Out Yonder 12; to a large and well packed audience. The College Girl 17 pleased big business. Plays first half of week; For a Woman's Sake, Cowgirl's Romance, and The Life Saver.

**FRANKLIN—OPERA HOUSE** (M. Reis, lessee; John Mills, mgr.): Way Down East (return) 11; perfect satisfaction, to big business. The Prince of Pines 16 delighted packed house. The Matchmaker 17 pleased big business. Horstmeier Nielsen in Mrs. Dean's Defense 20.

**ALTOONA—MISHLER**: Mr. Himes and I 17; good house. Hoolian in New York 18; light house. Eva Kendall 18; big attendance. Our Friend Fritz 19. Eddie Murphy's Pictures 20.—ITEM: Eddie Murphy in Marrying Mary 27. The Scranton Oratorio Society at Thirteenth Regiment Armory 25.—**ACADEMY** (Uly S. Hill, mgr.): Murray and Mackey Stock co. 15-20; co. excellent, to good business. The Girl from Out Yonder 18. The Princess and the Pauper 19; sold out. Missouri Girl 20. Missouri Comedy Co. 21-26.

**SHUBERT—AVENUE** (A. P. Way, mgr.): The Man of Her Choice 16; good to fair house. Daniel Sully 17.—ITEM: The Arctic McGuiness, Jimmie and Minnie, are rehearsing at the Summer Theatre for the coming tenting season, they are very clever in traps, rings and acrobatic work.

**CARDBOARD—OPERA HOUSE** (M. Reis, lessee; G. W. Lowder, mgr.): The Squaw Man 19. Kerry Gow 24. Vaudville week 15.—**FAMILY** (F. L. Blair, res. mgr.): Cherry and Bates, Lambert and Williams, The Beaufort, Mona, Herbert, Black and Leslie 8-14; crowded houses.

**PLYMOUTH—MAJESTIC** (Walton and MacLaren, mgr.): Myrtle-Hanley on 8-12; excellent, to large audience. Message from Mars 13. The Girl from Out Yonder 14. Eddie Murphy's Pictures 15. To Die at Dawn 16. Caught in the Web 18. New York After Dark 19. Why Girls Go Wrong 20. A Human Slave 21.

**CHAMBERSBURG—ROSEDALE OPERA HOUSE** (Frank Shinabrook, mgr.): Villa Gillette in The Girl and the Bandit 12; good, to big business. How's moving pictures 13; excellent, to fair house. Dan Bodder, trap drummer, has joined the Sells-Perchuck Circus for the season.

**READING—GRAND** (Nathan Appell, mgr.): American Vitrage pleased large houses 11-13. Joe Hortic in Our Friend Fritz amused large audiences 13-17.—**ACADEMY** (John D. Mishler, mgr.): The Arrival of Kitty 17; good. Watson and Worth in Tom, Dick and Harry 18.

**PITTSBURGH—BROAD STREET** (M. F. Coons, mgr.): Eddie and Mechanics co. in Cinderella and The Younger Brothers 13; pleased; very good business. Hammond, The Lyons and Henry Jewett in The Squaw Man 20.

**NEW KENSINGTON—OPERA HOUSE** (Bernhard and Richert, mgr.): Yo Colonial Stock co. 13-20; good co. to fair business. Plays first half of week; A Southern Romance. The Senator's Daughter and Grit, the Newsboy.

**KANE—TEMPLE** (H. W. Sweely, mgr.): The County Fair 10 (benefit of Y. M. C. A.) to S. R. O. 11; good. Eddie Murphy's Pictures 12-15. The Girl and the Bandit 16; good business. Adelaid Thurston 17; medium business. Arrival of Kitty 17; medium business. University of Alabama Stock co. 25-30.

**NORRISTOWN—GRAND** (M. Reis, lessee; C. M. Southwell, mgr.): Eddie Murphy 13; fair business. Adelaid Thurston 14; medium business. University of Alabama Stock co. 25-30.

**SUBURB—CHESTNUT STREET OPERA HOUSE** (Fred Byrd, mgr.): Villa Gillette in The Boy and the Bandit 10 deserved better audience. Murray and Mackey co. 22-27, except 23. Adelaide Thurston in The Girl from Out Yonder 25.

#### RHODE ISLAND.

**PAWTUCKET—KEITH'S** (Charles Lovenberg, mgr.): Week 15 Albee Stock co. in Sweethearts and Confusion. Moses, Quick, Strong and Miss Jeannette Carroll, a new comer, appeared in the first to good advantage, followed by Confusion, with the whole co. Mrs. Hunter Eight and Leah Winslow shared honours. Minnie Briscoe and Carroll were very good. John J. Farrell as Christopher Bissell was good. John J. Flemming as Mr. Mumblower was good, also Fred Stromer and his mate an old Dr. Jones. Monroe, Eddie Murphy and Wanda well cast. All in all it was the best farce comedy seen here for some time. Vanderville between acts by Diamond and Smith. Week 22 The Life that Kills.

**NEWPORT—OPERA HOUSE** (Cahn and Cross, mng.): Hattie Williams in The Little Cherub 12; fine, to large house. As Told in the Hills 13 disappointed; light house. Mildred Holland in A Paradise of Lies 17 pleased a fair house. Thomas Jefferson in Rip Van Winkle 18. Kirk Brown in repertoire 22-27.

**WOONSOCKET—OPERA HOUSE** (William F. Barry, res. mgr.): U. T. C. 17; to good business. Mildred Holland in W. J. Bryan 20. Miss of Africa 24. Local 25. Isle of Song 26. The Club Singer 27. A Message from Mars 29. Harvey Brown co. week 30.

**WESTERLY—ELIVEN OPERA HOUSE** (C. B. Bliven, mgr.): Stetson's U. T. C. 15 to good business. Priscilla and Magoo, hypnotists, 16-20 opened to fair house.

#### SOUTH CAROLINA.

**CHARLESTON—ACADEMY** (Charles R. Mathews, mng.): Richard and Pringle's Minstrels 13 to good house; satisfactory performance. Old Home 16 failed to attract. Gingerbread Man 20. Romeo 21.

**COLUMBIA—THEATRE** (F. L. Brown, mng.): Georgia Minstrels 15; fair business; pleased. Dennis Thompson in The Old Homestead 17; good co. and business. The Gingerbread Man 23.

**GREENVILLE—GRAND** (B. T. Whitmire, mng.): Williams Comedy co. week 8-13; good, to fair business.—**G. F. C. AUDITORIUM**: Kitless Band 9; excellent, to fine business.

**FLORENCE—AUDITORIUM** (Charles D. Bray, mng.): The Clansman 12; good, to crowded house.

#### TENNESSEE.

**NASHVILLE—VENDOME** (W. A. Sheets, mng.): The Vanderbilt Glee Club 11 pleased; large audience. Vanderbilt performance benefit E. H. Innan, treasurer 13; fair house.—**THE BIJOU** (George H. Hickman, mng.): The Little Duchess 6-13 pleased; big business. The Night Before Christmas 15-20; good business. The Great Lafayette 22-27.—ITEM: The Great Lafayette 22-27, except 23.

**GRAPTON—BRINKMAN OPERA HOUSE** (Charles Brinkman, mng.): Frank Henning in Hamlet and Othello 18. The Earl and the Girl 25.

#### TEXAS.

**AUSTIN—HANCOCK OPERA HOUSE** (George H. Walker, mng.): Low Dockstader's Minstrels 12 announced 8. St. Paul—**MAJESTIC**: Majestic Stock co. 1-12 60 fair business. Plays: The Golden Giant, My Partner and Dantes. W. J. Swan's Jesus James Show under canvas 10; fair business. Van Amburg's Show did big business 10. A certain portion of the proceeds was donated to the D. O. C. F. W. POSEY.—

**EL PASO—CRAWFORD** (Rich and Crawford, mng.): Concho Band and moving pictures 1-6 to good business, and each member scored heavily. Low Dockstader's Minstrels 13; splendid business both performances. Buster Brown 13; closed season 16.

**HOUSTON—THEATRE** (M. C. Michael, mng.): Concert 8; fair, to good house. Lew Dockstader 10; excellent, to S. R. O. Buster Brown 11, 12, delighted business. Shaw-White moving pictures 13; good business.

**NEW ANTONIO—GRAND** (S. H. Weiss, mng.): Week 14-20; good business.—ITEM: Electric Park opened season 14 with many new attractions. There was a good attendance.

**GALVESTON—GRAND** (Dave A. Weiss, mng.): Dockstader's Minstrels 9; good business; the usual decent entertainment. Buster Brown 10 pleased a good house.

**OSHKOSH—GRAND** (J. E. West, mng.): The Girl of the Golden West 9; crowded house; pleased. Ripon College Glee Club 10; good house.

**MICHIGAN—GRAND** (W. E. Market, mng.): Conrad's Monte Cristo 11 to packed house; co. first.

**TITUSVILLE—OPERA HOUSE** (H. German, mng.): The Beauty Doctor 11 pleased; large audience. Under Southern Skies 12; artful; small audience. The Girl from the Ranch 13; fair. William Owen in Romeo and Juliet and Merchant of Venice 14. S. R. Miller Kent in Rafters 15. Krocker's trained horses 20. The Kinsey Comedy 20. The Girl from the Ranch 21. The Show Girl 27.

**BEAVER FALLS—LYCEUM** (Sam Hanner, mng.): The Vanderbilt Cup 11 pleased good business. Human Hearts 22; co. good; business fair. The Girl from the Ranch 23; fair. William Owen in Romeo and Juliet and Merchant of Venice

APRIL 27, 1907

## THE NEW YORK DRAMATIC MIRROR

**I want a MANAGER!!****WILLIAM V. MONG**

APPEARING IN

**"THE CLAY BAKER" and "THE LIGHT IN THE WINDOW"**

## VAUDEVILLE PERFORMERS' DATES.

(Continued from page 19.)

Banks, Phyllis—Trenton, N. J., 22-27.  
Bartlett, Louis A.—Dowling's, Lexington, Ind., 20-May 4.  
Barts and Banks—Empire, Tillingham, Eng., 22-27.  
Empire, Croton, Eng., 20-May 4; Empire, Holborn, Eng., 6-11; Empire, Stockport, Eng., 12-14.  
Bavin and Von Kaufman—Grand, Portland, Ore., 22-27.  
Bay, Fred—Orph., Boston, 22-27.  
Baymond and Caverly—Orph., Bklyn., 22-27.  
Beaumont, Julia—Auditorium, Quebec, Que., 22-27.  
Beaufort's, Ottawa, Ont., 20-May 4.  
Bed O'Valley—The Sheik's, Bklyn., 22-27.  
Beiff Brothers—Proctor's, Newark, N. J., 22-27.  
Belmontine, Mayme—Alhambra, N. Y., 22-27; Proctor's, Troy, N. Y., 20-May 4.  
Bena, Therese—Orph., Boston, 22-27.  
Bennard, Ed F.—Colonial, N. Y., 22-27; Orph., Bklyn., 20-May 4.  
Rhodes, Pauline—Temple, Prov., 22-27.  
Majestic—Orph., Trico, 21-May 4.  
Bijou—Forsyth, Dubuque, Ia., 22-27; Grand, Joliet, Ill., 20-May 4.  
Bellevue—Orph., Newark, N. J., 22-27.  
Remington, Mayme—Alhambra, N. Y., 22-27; Proctor's, Troy, N. Y., 20-May 4.  
Bennett, Eddie—Orph., Boston, 22-27.  
Bennett, Ed F.—Colonial, N. Y., 22-27; Orph., Bklyn., 20-May 4.  
Bennett, Eddie—Orph., Boston, 22-27.  
Bennett, Eddie—Orph., Rochester, N. Y., 22-27.  
Bennett, Eddie—Orph., Boston, 22-27; Chase's, Wash., 20-May 4.  
Bennett, Eddie—Orph., Phila., 22-27.  
Bennett, Eddie—Orph., Wash., 20-May 4.  
Richards and Montreal—Family, Chester, Pa., 22-27.  
Briarley, Tom—Lyric, Cleveland, 22-27.  
Bunting and Stevens—Orph., Reading, Pa., 22-27.  
Robert's—Orph., Bklyn., 22-27.  
Roberts, Hayes—Orph., Boston, 22-27.  
Rosen and Dorote—Orph., St. Paul, 22-27.  
Robinson and Grant—Orph., Cleveland, 22-27.  
Robinson, Willie—Gotham, Bklyn., 22-27.  
Robisch and Childress—Grand, Marion, Ind., 22-27.  
Rockers, Six-Maj., Chap., 20-May 4.  
Rockway and Conway—Maj., Chgo., 22-27.  
Rogers and Dealey—E. and P. Union Sq., 22-27.  
Keith's, Cleveland, 20-May 4.  
Rosen and Dorote—Orph., Lowell, Mass., 22-27.  
Rosen and Dorote—Polla's, New Haven, Conn., 22-27.  
Rose and Ellis—Family, 125th St., 22-27.  
Rose, Julian—Novelty, Bklyn., 22-27.  
Rose, Three—Moore's, Portland, Me., 22-27.  
Rosenweig, Sadie—Lafayette, Detroit, 22-27.  
Rossi Brothers—Orph., Rockford, Ill., 22-27.  
Rossi and Paolo—Orph., St. Paul, 21-27.  
Rossi Sisters—Star Jeanette, Pa., 22-27.  
Rossi, Leo—Empire, Hackney, Eng., 22-27; Empire, Holloway, Eng., 20-May 4; New Cross, Eng., 6-11; Empire, Stratford, Eng., 13-18; Empire, Shep., Bush, Eng., 20-23.  
Royal Five—Orph., Minneapolis, 22-27.  
Royce, Ray L.—Grand, Syracuse, N. Y., 22-27.  
Rubin, Paul—Pastor's, N. Y., 22-27.  
Russell, Edwin—Olympic, Chgo., 22-27.  
Russell, Leah—Los Angeles, Calif., 22-May 4.  
Russell, Eddie—Orph., El Paso, Tex., 21-27; Orph., New Orleans, 20-May 4.  
Russells—Musical—Crystal, Marion, Ind., 22-27.  
**RYAN, THOMAS J. AND MARY RICHFIELD**—Orph., Boston, 22-27; Colonial, N. Y., 20-May 4.  
**SANIEL, JOSEPHINE**—South Africa, Feb. 11-June 1.  
Sauer, Josie—Proctor's, Newark, N. J., 22-27.  
Seiler, Eddie—Burke's, Keith's, Phila., 22-27.  
Seiler, Eddie—Burke's, Keith's, Phila., 22-27; K. and P. Union Sq., 20-May 4.  
Salvaggio, First—Empire, Trenton, N. J., 22-27.  
Sanford and Burlington—6th and Arch, Phila., 22-27.  
Sato, O. K.—Kurashiki, Japan, Lucerne, Switzerland, 16-May 15.  
Schade, The—Unique, Minneapolis, 22-27; Bijou, Duluth, Minn., 20-May 4.  
Schenck-Marvelly Troupe—Hippodrome, April 1—Independent.  
Scott and Wilson—Shea's, Buffalo, 22-27; Shea's, Toronto, 20-May 4.  
Selbini and Gruvin—Polla's, Hartford, Conn., 22-27.  
Semon, Charles F.—Shea's, Toronto, 22-27.  
Serra—Chase's, Wash., 22-27.  
Serra, Charles K. and P. 125th St., 22-27.  
Seymour and Dupree—Mohawk, Schenectady, N. Y., 22-27.  
Seymour's Dogs—Keith's, Prov., 22-27.  
Sheldren and Milton—Pastor's, N. Y., 22-27.  
Sheldon—Brookland, Pittsburgh, 22-27.  
Siegfried—Keith's, Boston, 22-27.  
Silvers and Emery—Empire, Bklyn., N. Y., 22-27.  
Simms, Willard—Orph., Bklyn., 22-27.  
Simon and Gardner—H. and B., Bklyn., 22-27.  
Simpsons, Musical—Keith's, Prov., 22-27.  
Sinclair and Covert—Pastor's, N. Y., 22-27.  
Sleeter—Pantomime—Keith's, Cleveland, 22-27.  
Smith and Campbell—Keith's, Boston, 22-27.  
Smith and Williams—Keith's, Boston, 22-27; Star, Wm. H.—Family, Scranton, Pa., 22-May 4.  
**SNYDER AND COOK**—Olympic, Chgo., 22-27; Lyric, Danville, Ia., 12-9-May 4.  
Speden and Heron—Flora's, Madison Wis., 22-27.  
Star, Menasha, Wis., 20-May 4.  
Spillers—Three—Colonial, Bklyn., 22-27.  
Spillers Brothers and Mack—Apollo, Duane-Astor, Ger., 1-30; Palace, London, Eng., May 5-June 29.  
St. Julian, M.—Blow, Battle Creek, Mich., 22-27.  
St. Leon—Brother—Grand, Madison, Ind., 22-27.  
St. Onge—Brother—Columbia, Chit., 22-27; Fontaine Ferry, Louisville, 20-May 4.  
Staley's Transformation—Chestnut St. O. H., Phila., 22-27.  
Steger, Julius H. and B., Bklyn., 22-27; Hammerstein's, N. Y., 20-May 4.  
Stevens, Kittle—Bathaway's, Lowell, Mass., 22-27.  
Palace—Empire, 20-May 4.  
Stines and Morrison—Pastor's, N. Y., 22-27.  
Stuart and Keeley—Haymarket, Chgo., 22-27.  
Stutmann and Crawford—Grand, Pittsburgh, 20-May 4.  
Sully, Lew—Columbus, Cint., 22-27.  
Sully, The—Family, Lebanon, Pa., 22-27.  
Sullivans—The—Valentine, Toledo, 22-27; Keith's, Columbus, 20-May 4.  
Antonio—Orph., Omaha, 21-27.  
Sutton and Sutton—Bijou, Lansing, Mich., 22-27.  
Swain—Monongahela, Pa., 25 May 4.  
Swartz, Frances—Orph., Chillicothe, O., 22-27.  
Howard—Huntington, W. Va., 20-May 4.  
Swar Brothers—Maryland, Balt., 22-27.  
Sylvester, Jones—Pringle and Morrell—Keith's, Columbus, 22-27.  
Talcott, The—Hippodrome, Pittsburgh, 22-27.  
Tanguay, Eva—Alhambra, N. Y., 22-27.  
Tate, Bathaway's—New Bedford, Mass., 22-27.  
Tate's Motor—Keeney's, Bklyn., 22-27.  
Taylor, Eva—Orph., 22-27.  
Taylor, Henry and Alice—Shea's, Toronto, 22-27.  
Taylor, Lettie—Polla's, Springfield, Mass., 22-27.  
Teel, Raymond—Grand, Grand Rapids, Mich., 22-27.  
Gale, Galeburg, Ill., 20-May 4.  
Tempest Sisters—Keeney's, Bklyn., 22-27.  
Ten Broeck and Lambert—Polla's, Bridgeport, Conn., 22-27.  
Tennant, Dorothy—Alhambra, Milwaukee, 21-27.  
Terry and Elmira—Chase's, Wash., 22-27.  
Tetsuwari Troupe—Lafayette, Detroit, 22-27.  
Thomas and Payne—Park, Johnstown, Pa., 22-27.  
Thompson's Elephants—Chestnut St. O. H., Phila., 22-27.  
Thompson, W. H.—Valentine, Toledo, 22-27.  
Thorne, Mr. and Mrs. Harry—Proctor's, Albany, N. Y., 22-27.  
Thorne and Carlton—Tennie, Detroit, 22-27.  
Thurber, Leo—Keith's, Boston, 22-27.  
Thurston, Howard—Carlo, 22-27.  
Toledo Troupe—Keeney's, Bklyn., 22-27.  
Tourbillon Troupe—Orph., Trico, 22-May 11.  
Troubadours—Three—Columbia, St. Louis, 22-27.  
Truesdell, Mr. and Mrs. Howard—K. and P., 22-27.  
Tucker—Family, Williamsport, Pa., 22-27.  
Tulip—May—Orph., Denver, 22-27.  
Tulip—Howard, Huntington, W. Va., 22-27.  
Tucson—Shaw—A. and S., Boston 15-27.  
Tvee, Lillian—H. and B., Bklyn., 22-27.  
Tucson, The—Orph., Kansas City, 22-27.  
Usher, Claude and Fannie—Orph., Utica, N. Y., 22-27.  
10-27. Orph., Reading, Pa., 20-May 4.  
Valentines, The—Keith's, Phila., 22-27.

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SUBJECT TO LEASE AS HEREIN MENTIONED

Under and by virtue of a decree of the Circuit Court of Baltimore City, passed in a cause therein pending, entitled Bernhard Ulrich et al. vs. Auditorium Company of Baltimore, the undersigned, as receivers, will sell by public auction on the premises, on the TENTH day of MAY, 1907, at 4:30 o'clock P. M.

All that valuable fee simple lot of ground, subject to lease as hereinafter mentioned, situated and lying in Baltimore City, and described as follows, viz.—Beginning at a point on the west side of Maryland Avenue 74 feet 7 inches north of the north side of Mount Royal Avenue, and running thence north on Maryland Avenue 116 feet 9 inches; thence west 170 feet, thence north 10 feet 1 inch, thence west 100 feet 61 inches to the northeast side of Mount Royal Avenue, which then turns and follows a northwesterly direction; thence northwardly along each northeast side of Mount Royal Avenue, following the curve thereof, 232 feet 45 inches, thence north 35 feet 115 inches, thence east 180 feet to the place of beginning on Maryland Avenue.

A plot of the property may be seen at the office of Carroll T. Bond, one of the receivers, 701 Maryland Trust Building, Baltimore.

The improvements on the lot consist of a large brick building, covering 100 by 108 feet in area, formerly known as Music Hall, now used as The Lyric, designed and used for musical and dramatic entertainments, conventions, etc., containing a main auditorium or hall with a seating capacity of 2,200, and stage of about 70 feet width and 375 feet depth, with well fitted dressing rooms, store rooms, and other accessories usual in a building applied to such uses, and also containing a smaller hall 35 feet by 100 feet in size, fit for smaller gatherings.

At the same time the above-named receivers under the same decree will sell the following personal property and equipment now in and used in connection with the building, viz.—

50 Large White Tables, 62 Small White Tables, 1 Kitchen Table, 62 Office Tables, 200 Wooden Chairs, 2,200 Kitchen Utensils, 36 Sets of Lines, Pulleys, Brass Rules, 1 500-Light Dynamo, 1 600-Light Dynamo, 1 8-foot Pump, 30-50-horse power Boiler, 1 No. 2 Dumb Pump, 1 110-horse power Bell Engine, 1 Stage Switchboard, 1 Collar Switchboard, 1 Wireless Clock and Batteries. The following scenery and properties therewith:—1 Box Set with Ceiling, 1 Pillar, 1 Gothic, 2 Tormentors, 1 Drop, 12 Boxes, 4 Boxes, 2 Backings, 36 Sets of Lines, Pulleys, Brass Rules, 2 Ice Coolers, 6 Mirrors, 4 Wire Screens, 20 Music Chairs, 24 Fire Buckets, 6 Fire Extinguishers, 4 Chandeliers, Electric Fixtures, Elevated Platform, Platform, 1 35-horse power Engine.

For title see the following decree of the Auditorium Company of Baltimore, respectively dated and recorded among the Land Records of Baltimore City in the Libers and folios herein mentioned.

Dated from Hollins McKim, dated May 20, 1892, J. B. 1896-629; Bassett McKim, Jr., and wife et al., May 20, 1892, J. B. 1896-401; Robert McKim and wife, May 20, 1892, J. B. 1896-402; John A. McKim and wife, May 20, 1892, J. B. 1896-403; Robert McKim and wife, May 20, 1892, J. B. 1896-404; Robert McKim and wife, June 4, 1892, J. B. 1896-501; Frederick Smith and wife, June 4, 1892, J. B. 1896-502; America M. Small and wife, May 9, 1902, J. B. 1896-5.

The aforesaid property, both real and personal, is assigned by a lease to Fred. H. Gottlieb and William Knabe, dated the 1st day of October, 1892, and recorded among the Land Records of Baltimore City in Liber R. No. 20, folio 157, by the terms of which lease (for a full understanding of which see the respective purchasers are referred to the decree) the said Gottlieb and Knabe, lessees, were granted a leasehold interest for the period of five years from October 1, 1892, with the privilege of renewal for an additional term of five years thereafter, at an annual rental of two thousand five hundred dollars (\$2,500) and upon payment by the lessees of taxes, water rent and insurance, and of the property, both real and personal, will, under the decree aforementioned, be sold subject to said lease.

Terms of Sale.—One-third cash and the remainder in six months from the date of sale, or all cash, at the option of the purchaser, the credit payment, if any, to bear interest from the day of sale and to be secured by the note of the purchaser or purchasers, indorsed to the satisfaction of the receiver. A deposit of \$1,000.00 on the day of the sale will be required.

The property may be inspected by arrangement with Mr. Bernhard Ulrich, manager, at the Lyric, Baltimore.

CRAIN & HERSHEY,  
MARSHALL & GOSNELL,  
SCHWAB BROS. & CO.,  
OMER F. HERSHEY,  
CARROLL T. BOND,  
Receivers.

## MATTERS OF FACT.

The Spooner Stock presented last week at the Bijou Theatre, Brooklyn, for the first time on any stage, a play of Western military life, by Anthony E. Willard, assisted by William H. Pascoe, Helen Mar Wilcox, and John Romano, appear in The Fifth Commandment. The extra attraction is Louis A. Semon and Grace Gardner in The New Coachman. Others are Empire Comedy Four, Lillian Tyler, the Dandy Four, Jack Wilson and company, Lee Arliss, and the Holmes Brothers.

Keeney's bill this week is Harry Tate's Motor, Edgar Allen and company in His Friend from Tokio, the Majestic Trio, Toledo Troupe, Tempest Sisters, and Carroll and Cooke, Magal and Adams, and the Misses Belmont.

Franz Lindon is his own agent for his plays. Managers, who have off-theatre attractions for their stock or repertoire, might find it to their interest to communicate with him at the Family Theatre, East St. Louis, Ill.

The Sisters McConnell, two versatile young women, who can play the gamut of feminine roles as well as boys, want engagement with summer stock. They have been headliners in vaudeville and their specialty is a strong feature.

From the sale of Brown's Opera House, Waterloo, Iowa, destroyed by fire October 5, 1906, has arisen a beautiful playhouse. The Waterloo House and Theatre Company are the owners, and are looking the house for next season.

Jay L. Packard, the dramatic agent, has removed his offices and is now located in the Broadway Theatre Building, 1441 Broadway.

Eldridge, Meakin and Company have just added a play brokerage and vaudeville department to their exchange, but the other branches, such as publicity, booking and routing attractions, engagements, launch-

ing productions intact, including printing on a partnership basis, have been in full operation for nearly a year, and have fully demonstrated their value to both manager and actor.

## IN BROOKLYN THEATRES.

One of the most important events of the season is the engagement, at the Montauk Theatre this week, of Henry W. Savage's company in Madam Butterfly. On Monday night almost the entire house was occupied by the Brooklyn Public School teachers and their friends. The Grand Mogul next week.

At the Bijou Theatre this week the attraction is Joe Weber's company in Dream City. Next week.

In the Bishop's Carriage was recently at the Montauk Theatre this week at Teller's Broadway.

Sunday, with Jessie Bonstelle as the star, is drawing well this week at the Majestic.

James J. Corbett, in The Biograph and the Lady, is the offshoot of the Grand Opera House.

The Spooner stock—Last Ride this week.

The Spooner stock—Empire, Toledo, 22-27.

Whitlock Sisters—Valentine, Toledo, 22-27.

Whitman—Frank Young's, Atlantic City, N. J., 22-27.

Whitman Sisters—Gotham, Bklyn., 22-27.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are invited that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

A COUNTRY KID (H. B. Whittaker, mgr.): Morgan-  
town, W. Va., April 23; New Martinsville 24.

A MARKED WOMAN (Al H. Woods, mgr.): Minne-  
apolis, Minn., April 22-27.

A PAIR OF COUNTRY KIDS (Eastern; C. Jay Smith,  
mgr.): Columbus, Ohio, April 23; Barron 24; Rice  
Lake 25; New Richmond 26; Stillwater, Minn., 27;  
St. Cloud 28; Little Falls 29; Brainerd 30; Wadena  
May 1; Fergus Falls 22; Wahpeton, No. Dak., 3;

Jamestown 4; Mandan 5.

A RACE FOR LIFE (P. H. Sullivan, Amuse. Co.,  
mgr.): Philadelphia, Pa., April 22-27.

A RAGGED HERO (De Cordova and Rhodes, mrs.):  
Emporia, Pa., April 23; St. Marys 24; Johnsonburg  
25; Mt. Jewett 26; Kane 27; Smethport 28.

A STRANGER IN TOWN (H. B. Linton, mgr.): Abing-  
don, Va., April 23; Roanoke 24; Elizabethtown 25;  
Hills 26; Centralia 27; Westerville 28; Victoria,  
B. C., 29; Ladysmith 30; Nanaimo 2; New Westmin-  
ster 3; Blaine, Wash., 4; Bellmunt 5.

A WISE MEMBER (Percy C. Peck, mgr.): Little  
Falls, N. Y., April 23; St. Johnsville 24; Ilion 25;  
Norwich 26; Binghamton 27; Waverly 29; Corning  
30; Watkins May 1; Geneva 2; Palmyra 3; Sudon 4.

A WOMAN OF MYSTERY (Roy D. Way, mgr.): Al-  
pena, Mich., April 23; St. Ignace 24; Sault Ste.  
Marie, Mich., April 25; Munising 26; Marquette,  
Mich., 27; Escanaba 28; Munising 29.

ACROSS THE PACIFIC (Chas. E. Blaney Amuse.  
Co., mgr.): Buffalo, N. Y., April 22-27.

ADAMS, MAUDE (Chas. Frohman, mgr.): Cincinnati,  
Ohio, April 22-27.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): New  
York city April 22-27; Philadelphia, Pa., 28-May 4.

ALLEN, VIOLET (Chas. W. Allen, mgr.): Chicago,  
Ill., April 22-27; Cincinnati, O., 28-May 4.

ANGLIN, MARGARET (Henry Miller, mgr.): New  
York city Oct. 3-April 1.

ARIZONA (David J. Ramage, mgr.): Brooklyn, N. Y.,  
April 15-22; Boston, Mass., 23-May 4.

AS TOLD IN THE HILLS (Central; W. F. Mann,  
owner; Clarence E. Burdick, mgr.): Chicago,  
Ill., April 1-Indefinite.

AS TOLD IN THE HILLS (Eastern; W. F. Mann,  
owner; Neale Scoville, mgr.): Pittsfield, Mass.,  
April 23; Hoosick Falls, N. Y., 24; Rutland,  
Vt., 25; Granville, N. Y., 26; Burlington, Vt., 27;  
St. Albans 29.

AS TOLD IN THE HILLS (Western; W. F. Mann,  
owner; Don A. Macmillan, mgr.): Vincennes,  
Ind., April 23; Washington 24; Mitchell 25; Bloom-  
ington 26; Bedford 27; Coalmines 28; Terre Haute  
29.

AT CRIPPLE CREEK (Eastern; C. L. Crane, mgr.):  
Wilmette, Ill., April 22-24; Hoboken, N. J., 25-  
27; Newark, 28-May 4.

BAREYMORE, ETHEL (Charles Frohman, mgr.):  
New York city Feb. 18-Indefinite.

BATES, BLANCHE (David Belasco, mgr.): Colum-  
bus, O., April 22-24; Springfield 25; Toledo 26, 27; Cleve-  
land 28-May 4.

BEDFORD'S HOPE (Lincoln J. Carter, mgr.): Grand  
Rapids, Mich., April 22-27.

BELLY THE BEAUTIFUL (H. H. Hancock, mgr.): New  
York city April 22-27.

BETHESDA, JESSIE: Brooklyn, N. Y., April 22-27.

BONNSTEEL, JESSIE: Brooklyn, N. Y., April 22-27.

BREWSTER'S MILLIONS (Frederic Thompson, mgr.):  
New York city Jan. 1-Indefinite.

BROWN OF HARVARD (Henry Miller, mgr.): Bos-  
ton, Mass., April 8-21; Buffalo, N. Y., May 2-4.

BUTTERFLY AND ROSE (Lyle and Simpson, and Co.,  
mgrs.): New York city April 20-May 4.

CARTER, MRS. LESLIE (Wm. Gray, mgr.): Galve-  
ston, Tex., April 22; Houston 24; Shreveport,  
La., 25; Dallas, Tex., 26; Ft. Worth 27; Denver,  
Colo., 28-May 4.

CHARLEY'S AUNT (Wilfred North, mgr.): Gal-  
veston, Ill., April 21; Hannibal, Mo., 24; Columbia  
25; Jefferson City 26; Sedalia 27; Kansas City, 28-  
29; Jefferson City 29.

CHECKERS (Dingwall and Gardner, mrs.): Toronto,  
Can., April 22-27; Albany, N. Y., 29; Glens Falls 30.

CLARKE, CRESTON (Jules Murry, mgr.): Peoria,  
Ill., April 21-24; Bloomington 25; Crawfordsville,  
Ind., 26; Rockford 27; Terre Haute 28; Lexington,  
Ky., 29; Huntington, W. Va., 30; Portsmouth, O.,  
May 1; Chillicothe 2; Cumberland, Md., 4.

COGHLAN, ROSE (Ernest Shipman, mgr.): Red  
Wing, Minn., April 20; Stillwater 24; East Claire,  
Wis., 25; Duluth, Minn., 26; Grand Forks, N. D.,  
27; Winnipeg, Can., 30; May 1; Grafton, N. D.,  
2; Crookston, Minn., 3; Fargo, N. D., 4.

COLLIER, WILLIAM (Chas. Frohman, mgr.): New  
York city Dec. 31-Indefinite.

CORBETT, JAMES J. (Mittenthal Bros., mrs.):  
Brooklyn, N. Y., April 22-27.

CROSSAN, HENRIETTA (Maurice Campbell, mgr.):  
Forest Springs, Colo., April 22; Cheyenne, Wyo.,  
24; Salt Lake City, U. S., 25-27; Los Angeles, Calif.,  
28-30.

CUSTER'S LAST FIGHT (J. E. Clifford, mgr.): Brook-  
lyn, N. Y., April 22-27; New York city 28-May 4.

DAILY ARNOLD (Daniel Frohman, mgr.): New York  
city April 8-Indefinite.

DANIEL BOONE ON THE TRAIL (Harris and Fel-  
ler, mrs.): Winston-Salem, N. C., April 26.

DOA, THE DIVINE (Eason, Holland and Clifford,  
mgrs.): Washington, C. H., April 22; Lebanon,  
24; Richmond, Ind., 25; Winchester 26; Hartford  
City, 27; Peoria, Ill., May 2-4.

DOWN MOBILE (James D. Burton, mgr.): Cincin-  
nati, O., April 21-27; Louisville, Ky., 28-May 4.

DOWNING, ROBERT (H. R. Shattuck, mgr.): Allen-  
town, Pa., April 23; Easton 24; Trenton, N. J., 25-  
26; Dover 27.

DRISWELL, JOHN (Chas. Frohman, mgr.): Minneapo-  
lis, Minn., April 22-24; St. Paul 25-27.

DRIVEN BY STORM (Seelye and Woods, mrs.): Chi-  
cago, Ill., April 22-27; New Haven, Conn., 28-May 4.

EMMY, THE BISHOP'S CAREER (A. D. McPhee, mgr.):  
Sturgeon Bay, Wis., April 23; Algoma 24; Seymour  
25; Menominee 26; Marshfield 29; Tomahawk 30; Iron-  
wood, Mich., May 1; Washburn, Wis., 2; Bayfield 3.

ERICKSON, GEORGE (Wm. A. Brady, mgr.): New York  
city April 15-Indefinite.

GILMORE, BARNEY (Havlin and Nicolai, mrs.):  
Toledo, O., April 21-24; Dayton 25-27; Pittsburgh,  
Pa., 28-May 4.

GILMORE, PAUL (Jules Murry, mgr.): Duluth, Minn.,  
April 23, 24; Ashland, Wis., 25; Fond du Lac 26;  
Appleton 27; Milwaukee 28; Beloit 29; Madison 30;  
Racine May 1; Waukegan, Ill., 2; Joliet 3; Blooming-  
ton 4.

GIRLS WHO BE GIRLS (W. A. Brady, mgr.):  
Montreal, Que., April 21-29.

GOODWIN, NAT. C. (Portland, Ore., April 22-24;  
Vancouver, B. C., 25; Bellingham, Wash., 26; Ever-  
ett 27; Seattle 28-May 4.

GREET PLAYERS (The Greet, mgr.): Philadelphia,  
Pa., April 22-Indefinite.

HACKETT, JAMES K.: Boston, Mass., April 22-  
May 4.

HALL, HOWARD (Chas. E. Blaney Amuse. Co.,  
mgr.): New York city April 22-27; Brooklyn 28.

HANFORD, CHARLES R. (F. Lawrence Walker,  
mgr.): Logan, U. S., April 23; Ogden 24; Provo 25;  
Grand Junction, Colo., 29; Leadville 30; Salida  
May 2; Canon City 2; Pueblo 3; Victor 4.

HARNED, VIRGINIA (Sam S. and Lee Shubert, Inc.,  
mgrs.): Providence, R. I., April 22-26; Northampton,  
Mass., 27; Boston 28-May 1.

HENDRICKS, BEN (Wm. Gray, mgr.): Spokane  
Wash., April 21-27; Missoula, Mont., 28; Anchorage  
29; Butte 30; Billings 31; Livingston 2.

HELLMAN, MILDRED (Frank Holland, and Co.,  
mgrs.): Lewiston, Mass., April 22-27; Water-  
town, Mass., April 28-May 4.

HUMAN HEARTS (Western; Wm. Franklin Riley,  
mgr.): Missouri Valley, Ia., April 24; Le Mars 25;  
Cherokee 26; Sioux City 27; Ottumwa, Mo., 28;

HUNAN HEARTS (Southern; Jay Simons, mgr.):  
Wellston, O., April 23; Ironton 24; Ashland, Ky.,  
25; Huntington, W. Va., 26; Portsmouth, O., 27.

HUMPHREY, CLIFFORD (G. W. Peck, and Co.,  
mgrs.): Cincinnati 28-May 4.

HUMAN HEARTS (Western; Wm. Franklin Riley,  
mgr.): Missouri Valley, Ia., April 24; Le Mars 25;

HYATT, ELLEN (G. W. Peck, mgr.): Hartford, Conn.,  
April 22-27; New York city 28-May 4.

IN THE BISHOP'S CARRIAGE (Liebler and Co.,  
mgrs.): Brooklyn, N. Y., April 22-27.

JAMES, LOUIS (Wallace Munro, mgr.): Water-  
town, N. Y., April 21; Utica 24; Albany 25; Binghamton  
26; Trenton, N. J., 27.

JEFFERSON, THOMAS: Baltimore, Md., April 29-  
May 4.

JERRY FROM KERRY (Patten and Fletcher, mrs.):  
Strong City, Kan., April 24; Coffeyville 27, 28;  
Cherryvale 30; Fredonia, Mo., 2; Humboldt 3.

KENDALL, EZRA (Lieber and Co., mrs.): Wash-  
ington, D. C., April 22-27.

KIDNAPPED FOR REVENGE (Chas. E. Blaney  
Amuse. Co., mrs.): Milwaukee, Wis., April 20-27.

KNOTT, ROSELLE (Sweeley, Shipman and Co.,  
mgrs.): Fremont, Neb., April 22; Plattsburgh 24;  
Lincoln 25; Nebraska City 26; St. Joseph, Mo., 27;  
Kansas City 28-May 1.

LIMA, LEVI (Burton Nixon, mgr.): Toronto, Can.,  
April 22-27.

LOST IN NEW YORK (L. N. Bronson, mgr.): Kas-  
sas City, Mo., April 21-27; Springfield, Ill., 28; Jack-  
sonville 29; Lincoln 30; Bloomington May 2, Dun-  
ville 4.

MAN AND SUPERMAN (Chas. B. Dillingham, mgr.):  
Newark, N. J., April 22-27; New York city 28-May 4.

MANNERING, MARY (Sam S. and Lee Shubert, Inc.,  
mgrs.): Birmingham, Ala., April 22-27; Rose-  
mont 28.

MANTELL, ROBERT (W. A. Brady, mgr.): Philadel-  
phia, Pa., April 16-22; New York city 23-Indefinite.

MELVILLE, BOBBIE (J. B. Stirling, mgr.): Buffalo,  
N. Y., April 22-27; Rochester 28-May 1.

MONTANA (Charles L. McFerren, mgr.): Toledo,  
O., April 22-27; Ft. Wayne, Ind., 28; Cleveland, O.,  
29-May 4.

MORTIMER, LILLIAN G. L. (Verone, mgr.):  
Chicago, Ill., April 21-27; Minneapolis 28-May 4.

MURKIN, ALICE (John C. Sullivan, Amuse. Co.,  
mgr.): St. Louis, Mo., April 22-27.

MURRAY, THE SEWING MACHINE GIRL (Liebler  
and Co., mrs.): Seattle, Wash., April 21-24; Portland,  
Ore., 25; Walla Walla, Wash., 26; Spokane 27.

MURRELL, MARIE (Ernest and Frederic Shipman,  
mgrs.): Christchurch, New Zealand—Indefinite.

NATIONAL: (See "NATIONAL")

NEAL, ERIC (Chas. E. Blaney Amuse. Co.,  
mgr.): New York city April 21-27; Minneapolis 28-May 4.

NETHERSOLE, OLGA (Louis Nethercole, mgr.):  
Washington, D. C., April 22-27; Rochester 28-May 1.

NEW YORK CITY (Charles Frohman, mgr.): New  
York city April 22-27; Philadelphia, Pa., 28-May 4.

NOVAK, JOSEPH (John C. Sullivan, Amuse. Co.,  
mgr.): St. Louis, Mo., April 22-27.

OLE OLSON (Wm. Gray, mgr.): Baltimore, O.,  
April 23; Tiffin 24; Chicago Jet. 25; Bellevue 26;

Sandusky 27.

O'HARA, FISKE (Chas. E. Blaney Amuse. Co.,  
mgr.): Boston, Mass., April 22-27.

O'NEILL, NANCY (C. L. B. Dillingham, mgr.): Bos-  
ton, Mass., April 22-27; May 1.

O'NEILL, JAMES (Edgar Forrest, mgr.): New York  
city April 22-27; Brooklyn 28-May 4.

ON PAROLE (Henry Miller, mgr.): Louisville, Ky.,  
April 22-27.

OLNEY, CHAUNCEY (Augustus Pitto, mgr.): Peck-  
skill, N. Y., April 22-24; Poughkeepsie 25; Newburgh  
26; Middletown 28; Elizabeth, N. J., 27; Plainfield 29.



## TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske — The Round Up Produced — The Peacemaker — Two Little Girls — Gossip.

(Special to *The Mirror*.)

CHICAGO, April 22.  
Mrs. Fiske will begin the second week of her successful return engagement at the Grand Opera House to-night with increasing attendance, due to her popularity here, to her clever play, *The New York Idea*, and to her unexcelled company. The critics have noted that the play is presented even better than last Fall, though George Arliss and John Mason could hardly excel themselves.

Viola Allen and her company have been doing *Cymbeline* finely at Powers'. The attendance has been fair. Fuller Mellish's *Iachimo* has been especially praised in the reviews, and William K. Harcourt as Posthumous, Henry J. Hadfield as *Cymbeline*, Sydny Herbert as Cloten, and Miss Skipworth have received good notices.

The new melodrama by Edmund Day, *The Round Up*, produced at McVicker's last week, with Maclyn Arbuckle and a large company, proved to be Mr. Day's most skillfully written vaudeville sketch. The Sheriff, embodied, embodied, and embellished. The sketch comes forth in the fourth act, following a big third act; and there are two acts which are a sort of introduction or preface. The preface goes pretty well, the third act is as big a hit in its way as Lincoln Carter's racing scene in *Bedford's Hope*, and the last act is a heart-holding example of real playwriting which gives the melodrama a brilliant finish. The play has evidently impressed the critics as an extraordinarily good melodrama, and the public seems to have received a similar impression, judging from the big run and long box-office lines up to date. The chief heart interest is developed with a story of a young ranch owner's love for an old ranchman's daughter. She has been in love with a man who is supposed, at the opening of the play, to have died in the Bad Lands of Arizona. He is not dead, however, and after two years in a Mexican hospital he turns up, in the first act, just as Payson, the young ranchman, is marrying his fiancée, who means to be true to him. Payson meets him outside the ranch house and in a strong scene induces him to return to the Bad Lands. Then by virtue of lies to the bride the wedding proceeds. During the brief meeting the unwelcome visitor pays Payson \$3,000 he has owed him, and this leads to suspicion that Payson is the man who killed and robbed a certain old cattleman. This accusation by the heavy brings about the strong scene of the second act, and Payson, forced to choose between confession and arrest, tells his wife that he lied to her and that the man she loved is living. She sends Payson to the Bad Lands to bring him to her. The third act shows a remarkable stage picture of the "land of dead things." The sacrificing lover is seen weak, dying, raving from thirst. Payson appears and revives him. While they are talking of the marriage and the message from Payson's wife the two men are attacked by Indians. Around a towering rock which forms one side of the canyon scene, and set at the right of the audience near the wings, there is a ledge-road winding down. Indians on horseback begin to appear, coming single file down around the ledge. They appear at about third entrance, descend part way to the stage level and go out about first entrance; then reappear on the stage level, crossing back about last entrance, all single file. This is a big surprise and chief effect of the play. The two men, cornered, resolve to die fighting and begin shooting as the Indians approach. There are numerous shots until suddenly United States troops appear, and then there is a battle with almost enough gun-play for a Buffalo Bill reproduction of the battle of San Juan Hill. The act closes with excitement and great applause. The exterior setting of the last act, with its real prairie schooner on the audience's left, across second and third entrances, is a handsome Southwestern sandy-plain picture. The death of the man supposed to be dead is reported and wedded pair stay wedded. The fat sheriff, who has fallen in love with a pretty young girl who prefers another and a younger, thinner man, makes his final plea in the fourth act, falls and bewails his fate. Mr. Day predicted that Mr. Arbuckle would play the sheriff better than he himself ever did it, and Mr. Arbuckle made the prediction good. He has his great opportunity in the last act, and brings out the full effect most skillfully of the mingled pathos and humor. The characterization is complete, true and clever to the smallest detail. Arme Caldera as Payson and Wright Kramer as the ill-fated lover, Lane, were convincing, except when hindered by some rather awkward business while trying to roll and talk emotional climax speeches and dodge bullets behind a rock in the third act; which business should be worked out better. Florence Rockwell makes the lead a sincere and attractive young woman, showing sufficient natural strength in emotion. Julia Dean as Polly, the soubrette role, is unusually bright and attractive. The rest of the good company includes Joseph M. Lothian as Bud Lane; Elmer Grandin, who was excellent as the old cattleman; H. S. Northrup as Sage Brush Charlie; Harold Hartsell, who played Buck McKee with unusual strength and good sense; Charles Abbe, S. L. Richardson and Jaques Martin, as cow-punchers; John Pierson as Peruna, bad cowboy; Albert Akerman as Wiggins; Fulton Russell as the preacher, and Marie Taylor as Josephine. The play is expected to run well into the Summer and then go to New York.

J. H. Gilmore again showed his remarkable ability to make amateurs act in the production of *The Peacemaker* with his students of Chicago Musical College School of Acting at the Studebaker last Thursday afternoon. Though it was the first performance of a new play by new actors extremely young it moved along with smoothness and successful maintenance of interest. The play reflected credit upon its author, William B. Young, the property man of the Studebaker, but was better built than written. Strength was well supplied, but the comedy showed lack of experience. The scenes were laid mostly on a farm in Illinois. One was in a mansion in New York. The farm scenes were natural and frequently strong. A good son and a bad son, a distracted father and mother, a woman wronged by the bad son and protected and rescued with marriage by the good son, furnish the chief interest and characters, except the two comedy parts, a farm helper and a poor relation. The exterior scenes were attractively set.

Joe Welch opened to the usual big Sunday crowd at the Academy yesterday in his new play, *The Shoemaker*, with prospects of a week of big attendance.

*Two Little Girls*, once *The Little Michus*, arrived at the Studebaker last week to help Manager Richard Harneyer entertain the patrons, and press and public welcomed the musical comedy from Paris, via London and New York, with many expressions of unusual interest and appreciation. Well sung and acted and handsomely staged, it is one of the best musical attractions of the season. *Two Little Girls* is as fine as *The Belle of Mayfair*, and has a distinct and interesting plot. The acting honors go to Harry Macdonough, whose General Des Ifs is an opera comique creation that deserves the frequent applause it causes. Elsie Bowen as the brunet twin is exceedingly winning, with many encores to her credit, and Ruth Juliet was sufficiently dainty and sweet and clever as the blonde twin. Eliza Proctor Otis won her way during two acts and triumphed with her topical number in the last act, exhausting all her encore stanzas. May Tunison did the school mistress handsomely, and her song in the second act was one of the hits. Nora Sarony's dancing won immediate favor, and George Fortescue as Michus added a great deal to the popularity of the cast. John P. Kennedy made a hit with his neat dancing in the last act.

*Too Much Johnson* at the Chicago Opera House last week gave William Bramwell a good opportunity, and his Augustus Billings compared favorably with Gillette's. Howard Hickman came forward for especial notice with a capital per-

formance of the French wine importer, one of his best achievements in stock here, either at the Bush or Chicago Opera House. De Witt Jennings played Johnson with right gusto and Helen Reimer tipped off Mrs. Patterson's true character to the audience most deftly.

*The Rays in Down the Pike* have drawn larger houses than last year at the Great Northern, with good prospects for this, the second and closing week.

The Virginian will follow Mrs. Fiske next week at the Grand.

The bills this week: Grand Opera House, Mrs. Fiske; Studebaker, *Two Little Girls*; Illinois, Sam Bernard; Colonial, *Belle of Mayfair*; Garrick, Lew Fields; Powers', *Violin*; Whitney, Knight for a Day; Great Northern, *The Rays*; McVicker's, *The Round Up*; La Salle, *Time, Place and Girl*; Bush Temple, *Dora Thorne*; People's Big-Hearted Jim; Chicago Opera House, Second in Command; Howard's, Lorin Howard's stock Criterion, *Cowboy Girl*; Columbus, Black Patti Troubadours; Alhambra, *Millionaire's Revenge*; Bijou, *Convict's Daughter*; International, *Yiddish Stock*; Pekin, *The Husband*; Calumet, *Pals*; Marlowe, Old St. Hubbard.

*Fifty Miles from Boston* will open at the Colonial next Sunday.

Forbes Robertson and Gertrude Elliott in *Cesar* and Cleopatra will be at Powers' next week.

Sam Bernard is burnishing his reputation as a comedian with his supplementary edition of *Hogenheimer* at the Illinois. It is an exceedingly clever arrangement of a star part of the kind, and delivered with far better taste and judgment than comedians usually exhibit, though the characterization is not as good as his original creation of *Hogenheimer*. The Illinois audiences are evidently delighted with the comedy, and they find the production generally pleasing. George Caine makes the actress ingratiate, and Marion Carson's voice and girlish ways make the shop girl especially attractive. There is a generally good company, but as regards conspicuously Mr. Frothingham seems to have said, "There's Sam Bernard—sufficiency."

All the *Comforts of Home* pleased the People's big and faithful clientele immensely last week, the audience remaining in a state of laughter most of the time. Edward R. Hines played Alfred Hastings nicely and Marie Nelson was pretty, sincere and fetching as *Evangeline*.

Gustavus and Leon Schlesinger have come to Chicago from the East to be box-office assistants of the Colonial under Assistant Manager E. W. Steele.

Lillian Ethel Norris, after a full season with the Frawley Stock at Minneapolis, is in Chicago visiting friends. She has received several offers to be leading woman in stock companies.

Clare Brister and Gertrude Keith, two bright young Chicago arrivals in the theatrical world, have signed with the Slaters Stock at Joplin for the Summer, after a successful season at Oklahoma City in stock.

Charles Ulrich's play, *The Honor of a Cowboy*, has been secured by Dick Sutton for a Western tour, and Jessie Shirley will be seen in the play at Spokane and Washington.

OTIS COLBURN.

## WASHINGTON.

Oiga Nethersole in Repertoire — Ezra Kendall — Wang — Local Performances.

(Special to *The Mirror*.)

WASHINGTON, April 22.  
Oiga Nethersole begins to-night at the New National Theatre a week's engagement. *Sapho* is the opening bill, which thoroughly interests a very large and fashionable audience. Tomorrow evening The Second Mrs. Tanqueray; Wednesday matinee, *Camille*; Wednesday night, Adrienne Lecouvreur, and for the remaining four performances of the week *Sapho*. Noah's Ark opens next Monday.

Ezra Kendall proved most popular at his opening at the Columbia Theatre in Herbert Hall Winslow's comedy, *Swell Elegant Jones*. His support includes William McKee, Alfred Britton, George Neville, George T. Welch, Joseph Wright, Rose Tiffany, Margery Taylor, Caroline Eckert, Mae Wells and Margaret Shaw. The *Gingerbread Man* follows.

The opening and closing nights of the current week at the Belasco Theatre for benefits of local charities are noted events under the patronage of leading Washington social circles. To-night the theatre is crowded for the appearance of the Princeton Triangle Club in *The Mummy Monarch*. Saturday night the Mask and Wig Club of the University of Pennsylvania will make its annual visit, presenting *Herr Lohengrin*. The house is already sold out. De Wolf Hopper opens next Monday in *Wang*.

Kathryn Purcell continues at the Majestic Theatre a most successful stock season. *Faust* is the bill for this week. Next week, *Romeo*.

Prior to its departure to assist in the dedication ceremonies of the Jamestown Exposition opening on April 25, the Washington Choral Society, under the direction of Sydney Lloyd Wrightson, will be heard in concert at the Daughters of the American Revolution Continental Hall.

Two largely attended concerts were given by the Kilties Band of Canada at the Columbia Theatre on April 2.

Harriett Grey Fiske was a Washington visitor during Bertha Kalich's very successful engagement in the Kreutzer Sonata at the Belasco last week.

Ben Greet and his English company will give a performance of *Much Ado About Nothing* on April 30 at D. A. R. Continental Hall for the benefit of the George Washington University building fund.

## BALTIMORE.

The Old Homestead — Noah's Ark — Thomas Jefferson — Notes.

(Special to *The Mirror*.)

BALTIMORE, April 22.  
The Old Homestead is at Ford's. Judging from the size of the audience to-night the play is as popular as ever, though Denman Thompson is missed from the cast. The presenting company is an admirable one, and an even and satisfactory presentation is given. Among those deserving special mention are Charles Clarke, Horace Rusby, Mrs. Maggie Bryer, and Anita Fowler. Thomas Jefferson follows in *Rip Van Winkle*. Creston Clarke in *The Ragged Messenger* comes May 6.

Noah's Ark, a musical play in two acts, the scene of which is laid in California, received its initial production at the Academy. The libretto is by Clark Kummer, and a satisfactory performance was given. Among those appearing are Harry Bulger, Stanley Forde, Edwin Wilson, William Murphy, James Williams, Sallie Fisher, Maida Snyder, and Hattie Arnold.

East Lynne is the play given at Albaugh's by the Fawcett company, with Percy Haswell as Lady Isabel. The play is satisfactorily presented and will doubtless do well for the week. Miss Haswell scored a distinct success last week in *A Doll's House*.

The season at Albaugh's will close with *All the Comforts of Home*.

Tom, Dick and Harry is the attraction at the Auditorium. It proves an excellent bill for the display of the talents of the comedians, Bickel, Watson, and Wrothe. The chorus is large and well drilled, and the play abounds in bright music. The underline is Billy B. Van in *Patay in Politics*.

The Sign of the Cross is offered at the Holliday Street. The management have obtained a fairly good company and have appropriately staged the play. *A Fight for Love* will follow. The Master Workman is the title of the melodrama presented at Blaney's. It will be followed by Williams and Walker.

HAROLD RUTLEDGE.

## BOSTON.

Nance O'Neill in Cleo — Richard Carle — Much Ado About Nothing — Benton's Notes.

(Special to *The Mirror*.)

BOSTON, April 22.

Surely if Nance O'Neill ever had a chance in Boston she had it at the Park to-night, when she opened her engagement in *Cleo*, the much talked over and the subject for legal wranglings in New York. The play is a good one, with just enough of the old article left to show its debt of origin to the French and quite enough of addition and modern stagecraft to prove effective. Mr. Royle has done his work well, and he has given Miss O'Neill the best chance she has yet had in Boston. She is by no means the creole *Cleo* of the Clara Morris play, for the nature of the heroine and the plot are changed almost completely, but she is effective, and the finale proved the most striking thing in the whole play. The company is the best Miss O'Neill has ever had here, and includes W. L. Abingdon, William Courtney, W. J. Ferguson, McKee Rankin, Ed Waterman and Lizzie Hudson Collier.

James K. Hackney is back in Boston, and at the Tremont he had a splendid audience to-night to welcome him in *The Walls of Jericho*.

Richard Carle, in *The Spring Chicken*, opened to-night at the Colonial, and for the first time in many years he appeared here in a play that was not his own. An added interest in the performance to-night was the fact that it was a complimentary benefit to three of the popular officials of the theatre, T. B. Lothian, George Matthews and A. E. Lothian.

Ellen Terry made her first change of bill during her present engagement at the Hollis, and presented *The Good Hope* and *Nance Oldfield*. Captain Brassbound's Conversion will have four performances during the week. After a week on the New England circuit Miss Terry will sail with her company for England.

To give an appropriate conclusion to the present dramatic season, the Castle Square gave one more Shakespearean revival, *Much Ado About Nothing*, which had the most elaborate presentation of any of the classic revivals of the year. Mr. Hansel and Miss Lawton were in the places of honor as Benedick and Beatrice, while Miss Lasche, Mr. Miller, Mr. Wadron and all the others were placed to advantage. An occasion of regret to the Castle Square patrons is that this is to be the farewell to Mr. Hansel, who has played a great variety of characters here so effectively, but he now retires from the stage to devote himself to teaching the young idea to act. Next week comes the comic opera.

Two Little Sailor Boys proved a genuine novelty to the audience at the Bowdoin Square this week, although it was not altogether new to Boston. Brown of Harvard, with Henry Woodruff as star, ends its stay at the Majestic with the performances of this week. The chances are that Henry Woodruff will never again play it upon the Boston stage. A change has been made in the cast during the past week, and Adelaide Mansfield has proved a distinct addition to the cast, for she has always been a favorite in Boston. A novelty free of every woman wearing a brown dress. Coming Thro' the Rye still continues to draw large audiences to the Boston, and no limit to its run is announced.

Flake O'Hara opened the last combination week of the season at the Globe with Mr. Blarney of Ireland, and repeated the experience of a year ago. He was enthusiastically received. John Craig and his stock company are rehearsing to open in *In the Heart of Maryland*. Robert Fitzsimmons combines pugilism and art at the Grand Opera House this week. A Flight for Love in the play, and in the leading dramatic character Julia May Gifford, the wife of John Craig, has proved a distinct addition to the cast, for she has always been a favorite in Boston. A novelty free of every woman wearing a brown dress. Coming Thro' the Rye still continues to draw large audiences to the Boston, and no limit to its run is announced.

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Beulah Marie Dix, the novelist and dramatist, will sail for England on the *Ivernia* late this month. Mrs. Evelyn Greenleaf Sutherland, who wrote *The Road to Yesterday* and other plays with her, will also sail in June for a Summer in Scotland.

Edgar L. Davenport has closed his season and has returned to his home in Roxbury for a brief rest. He is considering a proposition to star in a new play next season, and in addition he has had strong offers for vaudeville.

Virginia Harned, who is to be the next star at the Majestic, has renamed her play based on Anna Karenina so that it is now *The Great Question*.

Richard Carle has taken a cottage at Marblehead, and will Summer there as he did last year. To-day the chorus of *The Hurdy Gurdy Girl*, which he is to produce at the Tremont for a Summer run, began early in June. He will not appear in it, and he will use only four Chickens, all the rest of the cast being new. Those to be transferred are Adele Rowland, Sylvain Langlois, Arthur Conrad, and Tony Sullivan.

Herbert Sleath-Skelton, the English husband of Ellis Jeffreys, lost two suits which were brought against him in the Municipal Court, one by Edgar Selwyn and the other by Selwyn and Company. The first was for \$150 salary and the other for \$300 commission for selling the play. It's All Your Fault. On the first the finding was \$133.33 and on the second \$300. The defendant produced the play in New York last year, and later it was sold to James Barton with scenery for \$3,000, and the firm wanted the commission of ten per cent. It was admitted that Edgar Selwyn was leading man for two weeks but denied that any promise to pay had been made. The serving of papers just as Mr. Skelton was about to sail for Europe last Spring made quite a stir here.

An elaborate attempt to work the Park Theatre for blocks of seats for Cleo on the part of New York speculators for the first nights of *Cleo* was balked by the cleverness of Manager Andrews. Forged letterheads and all were employed, but the tearing off of a letterhead and the attempt to look up the name in a directory disclosed the trick.

Madame Louise Homer, who has been ill in Boston ever since the departure of the Metropolitan Opera House company, has recovered so that she could be removed to New York. Her husband was here with her.

## ST. LOUIS.

The Other Girl — Mrs. Warren's Profession — The District Leader — Al Leech.

(Special to *The Mirror*.)

ST. LOUIS, April 22.

The Other Girl is being presented at the Garick this week by Thomas Ross and the able company which has been supporting him most of the present season. The Other Girl is regarded by most of the audience that saw it last night as a very clever bit of work. Mr. Ross is especially popular in this city, many of the playgoers associating him with Checkers, in which he scored such an abundant success from the premiere in Springfield, Ill., in March 1903. David Warfield, in *The Music Master*, is the underline.

Mrs. Warren's Profession in the Olympic's offering this week. Mary Shaw, the leading woman, is a comparative stranger in St. Louis

## THE LONDON STAGE.

Fitch Criticized for Haste—The Late "Owen Hall"—Elizabeth Robins' Suffragist Play a Success—Frohman's Operations.

(Special Correspondence of The Mirror.)

LONDON, April 13.

Having just recovered and being able to sit up and swishing attack upon America and all (or most) its works in this morning's *Daily News* apropos of the revolting and over-boomed *Thaw case*, I take up my pen (or its typewriting equivalent), hoping that I shall remain sufficiently recovered to recount the chief theatrical and variety events of the week now vanishing away.

In the first place, I have to report that Charles Frohman (who so long "presented" and lately "produced" and now "announces") presented or produced and still announces your Clyde Fitch's four-act comedy, *The Truth*, at the Comedy Theatre last Saturday night. As the piece is so well known in your city there is of course no need for me to recapitulate the story and situations thereof. It is enough to say (and I am glad to say it) that the prolific Mr. Fitch scored this time a bigger success than he has ever yet scored in this city, where *entre nous*, he has not up to now had many big successes. The reason for Mr. Fitch's non-success here hitherto has been that he has always shown undue haste and insufficient care in writing his otherwise often clever plays. Even in the present instance of *The Truth* this same lack of cohesion and the same lack of proper preparation is shown in the last two acts. For the first two acts all goes strong and well, promising a fine, complete, all-round play; but with the aforesaid latter acts the interest goes down bang, and the work is often trivial compared with that in the previous acts. Indeed, but for the really brilliant acting of Marie Tempest as the frightfully fibful Becky Warder those two acts would, I fear, have wrecked the play. As it was, however, the saucy but artistic Marie and her clever associates carried the play through to a successful issue. These successful associations included Allan Ayresworth as Tom Warder, Dawson Milward as Fred Linden, Dion (formerly called "Dot") Boucicault as Stephen Roland, Rosina Filippi as Mrs. Crespiigny, Sybil Carlisle as Laura Fraser, and Grace Lane as Eve Linden. What with *The Truth* at the Comedy and *The Liars* to be revived to-night at the Criterion we shall be plentifully provided with merriment.

His Clyde Fitchness was promptly interviewed on Monday morning to show cause why he had chosen to go down wallop, as it were, in those aforesaid last two acts. Clyde replied that he "did it on purpose," because he thought that was the best way of working out the idea. Now what can you do with a perverse young playwright like that? Having said it, Clyde ditched rapidly away on a motor to move around the Continent, bidding us all *au revoir* next July.

Before going any further I may as well get over the sad part of my letter, which is, alas, to announce the death of my old friend and fellow play-write, James (or "Jimmie") Davis. Little Jimmie had his faults, like the rest of us, and perhaps the most noticeable two in his case were a boundless extravagance in money matters (for he had earned and lost quite a fortune) and his somewhat sharp and saucy satire, which would have offended much more than it did but for the fact that all who knew him knew he was a real good, harmless fellow at heart. It was during a long period of losses on the race course and elsewhere and much pressure from creditors that Davis renamed himself, with humorous intent, "Owen Hall." Soon afterward, also with humorous intent, he adopted the name of "Payne Num." As soon afterward, however, he made large sums out of his plays, such as *The Gaiety Girl*, *The Geisha*, *Floradora*, and so forth, there ceased to be any need for the second *sne de plume*. Besides being one of the cleverest of musical playwrights, Davis was also an able lawyer and a brilliant journalist. In the latter profession his pen (like his tongue) got him into trouble more than once. In fact, when he was running *The Bat* (afterward *The Hawk*, and now *The Peacock*) Davis was severely punished for libel. His otherwise genial and kindly nature always won him prompt forgiveness, however, even from those who felt most aggrieved at him. "Jimmie" had just turned himself into a liability company called "Owen Hall, Limited," and two of his plays, named respectively King Billy and *The Catherine Wheel*, were this very week being arranged for production. His death at the early age of fifty-four is a great loss to the theatrical world. Some of his biographers this week have described this so-called Owen Hall as the inventor of musical comedy. He was not that. Undoubtedly the first musical comedy of the kind now current (any way the first to be produced in England) was the highly successful *Morocco Bound*, which Arthur Bramcombe wrote and produced two or three years before Davis took to playwriting.

The new suffragette women's rights play, entitled *Votes for Women*, written by your brilliant novel-writing, playwriting and acting citizeness, Elizabeth Robins, was produced with great success by Vedrenne and Barker at the Court Theatre last Tuesday afternoon.

Although not a perfect play, *Votes for Women* is interesting throughout, and although the earnest Elizabeth has chosen a somewhat painful story to illustrate and enforce her pro-suffragette views, yet she enforces them powerfully nevertheless. Her heroine and chief suffragette is one Vida Levering, who, in the days that were earlier "kept house," (as the second Mrs. Tanqueray calls it), with a certain scion of a famous house. The said scion's aristocratic and autocratic father had prevented his son making the girl "an honest woman" by marriage as he would have done. Anon there came a time when (how shall I say it?) the perplexed young man induced the unhappy girl to take such steps as would prevent her becoming a mother!

The poor girl did as she was advised, but from that moment forward her love for the cause of her misfortune and misdeed was dead. She at once left her "comrade" (as the Ibsons say) and henceforth devoted her life to reformation and rescue work among the unfortunate and misunderstood members of her own not always too well treated sex.

It is during her work in this direction and while she is advocating woman's suffrage as a means to the end of their betterment that Vida Levering again meets her former "protector," the Hon. Geoffrey Stoner—now a Cabinet Minister. After several strong acting scenes, including a perfectly lifelike presentation of a woman's suffrage meeting in Trafalgar Square, the former "comrade" is by remorse at the sufferings and anguish of the woman he would have married—but didn't—inclined to work for *Votes for Women* all the time.

This may seem to you (as I confess it does to me) a somewhat strange way of molding a man's politics to your will. But whether or no the fact remains that Miss Robins' play—or "dramatic tract," as she calls it—is a big success, and yesterday afternoon I found the Court audience revelling over the play. The revellers included many of the most distinguished lady members of the woman's suffrage movement.

As in the case of all managers Vedrenne and Barker's Court Theatre productions the cast was the best that could be got for money. Edith Wynne-Mathison, always a beautiful and artistic actress, played magnificently (there is no other word for it) as Vida Levering, the long-suffering "wife in name only." True acting was also put in by Aubrey Smith as the some time reckless but now repentant "comrade," by Dorothy Minto as a timid suffragette, by Maud Milton as Lady John Wynnsay, and by Agnes Thomas, Jean McKinlay (daughter of the late Antoinette Sterling), Holman Clark, and Lewis Casson in other characters.

By the way, the aforesaid Vedrenne and Barker have just informed me that they will vacate the Court next June and will migrate to the Savoy in September. There they will produce several new plays, some of them by Bernard Shaw. N. R.—They will not, however, rename Mrs. Carter's theatre the Shawvay.

Next week we are to have a big batch of new

plays, including Tom Jones, the new comic opera, at the Apollo; *The Tales of Hoffmann*, by the Berlin Comic Opera company at the Adelphi, and *The Judgment of Pharaoh* at the Scala. Besides these and several smaller new plays we shall have Lewis Waller's revival of *Clooney* on Tuesday at the Lyric.

A late mom.—Charles Frohman, who will forthwith withdraw Nelly Neil from the Aldwych and My Darling from the New Hecks Theatre will produce *Brewster's Millions* at the Duke of York's on April 24, and Frohman is now in Paris arranging to present certain of his best productions before the Parisians. Don't be surprised if you find the evidently ubiquitous Frohman lurking over the Abbey Theatre, Dublin. GAWAIN.

## ACTORS' CHURCH ALLIANCE NEWS.

At the tea served at headquarters last Thursday, Mrs. Sally M. Cory was hostess, and among those present were Irene Ackerman, Mrs. G. H. Van Tine, Mrs. F. J. Clay Moran, Mr. and Mrs. Dawson Lyon, Mrs. F. Pratt, Ida Reighron, Jennie Edyth Totten McGrath, C. Wilder, Mrs. Hudson Linton, Mrs. Hannah Wyle, Regine Weil, Mrs. Agnes Burt, Mrs. Lettie Ford, C. T. Catlin, Mrs. A. Emerson, Mauds B. Sinclair, and Elsie B. Masters.

The April reception of the New York Chapter will be held at St. Christopher's Parish House Thursday, April 25, at 2:30 p.m. A varied and interesting programme of music and recitals is assured, and Irene Ackerman, the committee chairman, has promised some attractive talent not hitherto presented. It is urgently requested that members and their guests make a special effort to be present at 2:30, as owing to the length of the programme and the number of addresses which are expected to be made on matters of much present importance to the Alliance, there can be no delay in opening the programme.

Members of the Chapter desiring in any way whatever to assist in the interest of the Alliance booth at the Actors' Fund Fair will greatly oblige if they will immediately give their names at headquarters and designate the days on which their presence at the booth can be positively assured. Contributions for the Alliance booth should now be sent in to headquarters as promptly as possible.

The tickets to be presented by the Nominating Committee, respectively, of the New York Chapter for the election of May 14, and the National Council for the election of the general officers at the convention on Friday, May 24, will be posted upon the bulletin during the present week.

## MANHATTAN OPERA HOUSE CLOSES.

On Saturday night the last performance of the season took place at the Manhattan Opera House. Friday evening was the last subscription performance of the season, and the house was packed to the doors with a most enthusiastic audience.

In response to continued demands, Mr. Hammerstein appeared with Cleofonte Campanini, the conductor, and it was some time before he could make himself heard. After thanking the audience, he referred to Campanini as being the one responsible in a large measure for the success of his first opera season.

Mr. Campanini was showered with presents, among them a full silver dinner set from the artists.

Mr. Hammerstein himself was handsomely remembered by the singers by their gift to him of a silver loving cup. Signor Campanini made the presentation. Signor Campanini gave a farewell speech at his apartments in the Hotel Navarre on April 21. Among those present were Mr. and Mrs. Bentz, Mr. Arlomidi, Madame de Cisneros, Arthur Hammerstein, Messrs. Gilbert and Sammarco, Madames Pollock, Watson, Aria, Zappelli, Ross and Janeil, and Messrs. Oscar Hammerstein, Max Bendix and Charles Dalmores.

## CRESSY WILL STAR.

Will M. Cressy has been in a quandary for several weeks, but has finally settled his plans for next season. Ever since the warring vaudeville factions have been in the field Mr. Cressy has been bombarded with offers for next season of a very tempting sort. He also had in his pocket a handsome offer for a run at the Palace, London, and his contract with the Shuberts to appear as a star next season in a play of his own making. Mr. Cressy pondered long and deeply over the situation and finally decided to stick to his contract with the Shuberts. He will therefore make his debut as a legitimate star in October, unless unforeseen circumstances prevent, in which event he will resume his tour in vaudeville.

## HILDA SPONG SUES W. H. LAWRENCE.

Hilda Spong began suit on April 17 against Walter N. Lawrence to recover \$4,000 which she claims is due her for salary. Her season in John Hudson's Wife ended in November, and she has not appeared since. Mr. Lawrence, through his attorney, S. H. Weinhandler, denies that his client is liable for salary while Miss Spong was not playing.

## EARTHQUAKE DINNER AT LAMBS' CLUB.

Last Thursday evening a dinner was given at the Lambs' Club in commemoration of the San Francisco earthquake. Sixty-four members and guests sat down. Mrs. M. Green presiding. The speakers included Delphine M. Delmas, William Collier, and Myron B. Rice. The survivors organized themselves into an informal society to be styled "The Earthquakers."

## NEW COMIC OPERA IN LONDON.

Tom Jones, a comic opera adapted by A. M. Thompson, with lyrics by C. H. Taylor and music by Edward German, was produced on April 17 at the Apollo Theatre, London. Judging by the press reports the new production received a most enthusiastic welcome, as did the artists, who included Ruth Vincent, Carrie Moore and Hayden Conn.

## LA BOHEME LITIGATION ENDED.

Oscar Hammerstein's lawyer, Nathan Vidaver, signed a stipulation on April 15 as a result of which Judge Lacoube, in the United States District Court, granted an injunction to the Ricordi, of Milan, restraining further production of Puccini's opera, *La Boheme*, by Mr. Hammerstein.

## NEW FARCE PRODUCED.

The first performance of Charles T. Vincent's new farce comedy, *Open House*, was given at Glen Cove, L. I., on April 13. The cast included Dorothy Russell and Owen Westford. J. G. Brumwell was stage manager.

## EDNA GOODRICH ROBBED.

Edna Goodrich was robbed of \$3,000 worth of jewelry at the Hotel Touraine, San Francisco, one day last week. Mary Hegland, a chambermaid, was arrested and charged with the theft. Gems worth \$800 have been recovered.

## NEW OKLAHOMA HOUSE.

On April 17, at Enid, Okla., the Loewer Opera House was formally opened with Lawrence Evert in *We Are King*. The house has a seating capacity of 1,400, and for the opening night 500 seats were sold for \$5 apiece.

## THE NEW YORK DRAMATIC MIRROR

## THE STOCK COMPANIES.

Great Activity in This Field of Summer Amusements.

Arrangements have been completed whereby the Van den Berg Opera company will begin a summer engagement at the West End Theatre on Monday, May 6, in grand and comic opera at popular prices. The organization will be under the direction of Jose Van den Berg and will number seventy-five people. William Parry has been engaged as stage director. Among the principals will be Mille. Noldi, Elly Bernato, Bertha Blashik, Jennette Douglas, Genevieve Motley, Remarie Campioli, Anita Keyes, May Cadet, Lillian Schutte, Ray Youngman, Signor Alberti, Alexander Clark, Francis Motley and others.

Augustus Glassman will place a first-class stock company at Vallamont Park, Williamsport, Pa., this summer. Bertha Creighton has been engaged to play the leads, and the company will include the following: Battle Foley, Virginia Hennings, Charles Stevens, George B. Connor, Noah Reynolds, Armand Anthony, Robert Tule and several others not yet under contract. The best royalty plays and some new plays will be produced.

Katherine Rober will begin a season in high class plays under the direction of Leander Blunden, at the Bastable Theatre, Syracuse, on May 15.

John Maurice Sullivan, who has been playing Oberman in *The One Woman*, has been engaged by Malcolm Williams for his stock company in Worcester, Mass.

Mildred Holland's season at the Lyric Theatre, Buffalo, will begin on May 27, with *The Power Behind the Throne* as the opening play.

Robert Rogers and Louise Mackintosh will play the comedy and character roles in Richard Kann's Stock company, Garrick Theatre, Milwaukee, this summer, opening on May 20, and will play their sketch, *Out of Sight*, in vaudeville next season.

The company at Pabst's Theatre, Milwaukee, will be headed by Katherine Grey, and will include Janette Beecher, Fay Wallace, Helen Strickland, Theodore Roberts, Robert Connors, George Henry Truder, Lewis Bishop Hall, Theodore Pleban, E. W. Morrison, Murdoch McQuarrie and W. Knibb.

The dramatic stock season at the Chutes Theatre, San Francisco, opened on April 6. Ramona Wallace is leading man of the company, and others are Virginia Thornton, Evelyn Seible, Joseph Dailey, T. H. Heffron, H. D. Duggan, E. L. Benson, Fred G. Hearn, Ed. Lawrence, Richard Gale, Marcus Gray, Irene Outtrim, Virginia Shelton, Patience Beresford and Veves Whalen.

Robert T. Haines will probably be leading man and Louise Rutter ingenue of the Garrick Theatre company, Milwaukee, opening late in May.

Eva Taylor will succeed Chrystal Herne as leading woman of the Albert Brown Stock company at the Davidson Theatre, Milwaukee, at the end of April. Others in the company are Grace Mae Lamkin, Colin Campbell, C. Percy Pollock, Blanche Crozier, W. Sheldon Lewis, Al. W. Loomis, Walton Pyre and Lawrence Grattan.

The Paynes Stock company will open a summer season at the Main Street Theatre, Peoria, Ill., on June 2. The opening bill will be Men and Women, and the following people have been engaged: Ida Glenn, Pauline Geary, Marie De Trace, Will L. White, Charlie Burnham, James Fulton, A. J. Pickens, Robert Hyman, John Cody and H. S. McKee.

Grace Atwell (Mrs. Edwin Mordaunt) has been engaged as leading woman with the stock company at the Lyric Theatre, Memphis, opening on April 22 as *Glory Quayle* in *The Christian*. Next week she will play *Mary Tudor* in *When Knight Hood Was in Flower*.

Dwight Allen, who last appeared here in support of Virginia Barnes in *The Love Letter*, has been engaged as character comedian for the Keith and Proctor Fifth Avenue Stock company. He is making his first appearance this week in *The Jungle*.

Thomas B. Findlay has been engaged for the William Farnum Stock company at Cleveland, Ohio, for the summer.

## IN THE FIELD OF REPERTOIRE.

The Oriental Comedy company is now playing Illinois and Indiana after a three months' tour of the South, where business was bad, especially in western Tennessee. During the week just passed the company reports capacity business. The roster includes W. H. Hawkins, manager; E. E. Clark, electrician; Olivette Hayes, Ollie and Bass Hamilton, Mille. Roberto, Lou Beck, Sam McDonald, Ray Gill, Louise Gill and Mrs. H. S. Campbell.

The Lewis Stock company closed a prosperous season of forty-seven weeks at Belvidere, Neb., on March 30. W. F. Lewis, Iva Lewis and Charles G. Johnson returned to Grafton, Neb., where Mr. Lewis will open his tenting season on May 9. W. B. Darcy followed to his home in St. Louis, Mich., and Gus Rapier, Jessalee Rapier, W. L. Matthews, Eileen Matthews, Frank Le Moind and Estella Le Moind to Kansas City, Mo. Gus Rapier and W. L. Matthews next season will launch a one-night stand, Telegraph Station 21, for which Ackerman and Quigley are making a full line of special paper. The Le Moinds have also signed for next season with this attraction.

The Harris Parkinson Stock company will close a season of forty weeks at Winston-Salem, N. C., on April 27. This has been the most successful season Mr. Harris has ever had. Next season the Harris Parkinson company, the Harris Comedy and the one-night stand of Daniel Boone on the Trail will open in August. All three shows are booked almost solid. Mr. Harris' new ground floor theatre is rapidly nearing completion at Bloomington, Ind. Many of the Harris Parkinson companies were retained by Mr. Harris for his summer Stock company. Harry Feitius, James Leffler, Harry Le Compte, Edwin Wegener and Walter Hines form the executive staff that assists him in the management of his different enterprises.

The Jolly Pioneers, band and orchestra, will close their twenty-eighth consecutive season on April 19 at Mobile, Ala., opening the following Monday, April 22, at Pensacola, Fla., for a season of summer stock. The past season has been very successful and pleasant to all members of the company, some of whom have been with this organization eighteen years. The roster of the company as now organized is as follows: J. N. Bentfrow, Mrs. J. N. Bentfrow, Elmer Buffham, Fred Bartlett, Cal. Fleming, Fred Danon, Emory Torbit, H. D. King, Percy Lee, F. F. Collier, Harry Fordyce, George Boiteau, William Stanton, L. J. Fluett, I. C. Wort, Will Marsh, Clara Mathen, Adinid Irwin, Jean Boiteau, Grace Bentfrow, Jennie Bartlett, and Little Harry King.

Tom Marks, manager of Tom Mark's company, one of Marks Brothers' attractions, who has been on an extended trip to the West, writes that he is returning East by the Great Lakes, and will close a season of sixty-two weeks at his home town, Perth, Ont., on June 1. The company numbers fourteen people and two vanguard teams. Mr. Marks will visit New York after closing to secure some new plays for the coming season, which will open about July 29.

Price's Popular Players in repertory have secured from Travers Vale full rights to *The Girl from the Sunny South* in northern New York. Mr. Price has also placed with the Erie Show Printing Company an order for a full line of full colored lithographic paper. A ladies' orchestra of eight pieces will be carried by this organization.

Manager H. W. Taylor of the Taylor Stock company, reports a successful season for his attraction. The season of thirty-eight weeks will close at Bellair, O., on Saturday, April 27. The tour has covered the New England States, New York, New Jersey, Pennsylvania and Ohio.

*A Novel that has a good place in it.*

## FELICITY

*The Making of a Comedienne . . .*

By

# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]  
The Organ of the American Theatrical Profession

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**HARRISON GREY FISKE,**  
EDITOR.

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#### CURRENT AMUSEMENTS.

Week ending April 27.

ACADEMY OF MUSIC—George M. Cohan in Little Johnny Jones—8 times.

ALHAMBRA—Vaudville.

ASTOR—Billy the Kid.

ASTOR—Commencing April 25—Before and After—72 times plus 4 times.

BELASCO—The Rose of the Rancho—22d week—161 to 168 times.

BERKLEY LYCEUM—Closed April 13.

BIJOU—Alla Nazimova in Comtesse Coquette—3d week—12 to 19 times.

BROADWAY—Anna Held in The Parisian Model—22d week—152 to 158 times.

CARNEGIE HALL—Musical Recital.

CASINO—Louis Mann in The White Hen—10th week—67 to 73 times.

CIRCLE—Wine, Woman and Song—21st week.

COLONIAL—Vaudville.

CRITERION—Closed by fire April 16.

DALY'S—Closed April 20.

DEWEY—Ringlet Boudoirs.

EMPIRE—Ethel Barrymore in His Excellency the Emperor—4th week—21 to 28 times.

FOURTH STREET—Howard Hall in The Millionaire Detective.

GARDEN—Closed April 6.

GARRICK—William Collier in Caught in the Rain—17th week—130 to 137 times.

GOTHAM—Yankee Doodle Girls.

GRAND OPERA HOUSE—The Hypocrites—209 times, plus 8 times.

HACKETT—Rose Stahl in The Chorus Lady—45 times, plus 29th week—223 to 230 times.

HARLEM OPERA HOUSE—Stock co. in The Underdog—17 to 24 times.

HERALD SQUARE—Eddie Foy in The Orchid—3d week—17 to 24 times.

HIPPODROME—Neptune's Daughter and Pioneer—21st week.

HUDSON—Brewster's Millions—67 times, plus 9th week—65 to 72 times.

HURTING AND SEAMON'S MUSIC HALL—New York Stars.

IRVING PLACE—Ghilberti Menachen—4th time; Dan Blumenshut—5 times; Uriel Acosta—1 time.

KEITH & PROCTOR'S UNION SQUARE—Vaudville.

KEITH & PROCTOR'S 23D STREET—Vaudville.

KEITH & PROCTOR'S FIFTH AVENUE—Stock company in The Jungle.

KEITH & PROCTOR'S 58TH STREET—Vaudville.

KEITH & PROCTOR'S 125TH STREET—Vaudville.

KNICKERBOCKER—Montgomery and Stone in The Red Mill—31st week—243 to 250 times.

LIBERTY—Eleanor Robson in Salomy Jane—14th week—95 to 101 times; Wed. mat.—Merely Mary Ann—9th time.

LINCOLN SQUARE—William Morris Stock in The Lost Paradise—2d week.

LONDON—Miss New York Jr.

LYCEUM—Norma Talmadge in The Boys of Company B—3d week—17 to 24 times.

LYRIC—The Road to Yesterday—113 times, plus 20th week—9 to 16 times.

MADISON SQUARE—The Three of Us—28th week—220 to 227 times.

MADISON SQUARE GARDEN—Buffalo Bill's Wild West.

MAJESTIC—Cyril Scott in The Prince Chap—122 times, plus 9 to 16 times.

MANHATTAN—Closed April 13.

MANHATTAN OPERA HOUSE—Closed April 20.

METROPOLIS—Me, Him and I.

METROPOLITAN OPERA HOUSE—Closed March 30.

MINER'S BOWERY—Kentucky Belles Burlesquers.

MINER'S EIGHTH AVENUE—Alcazar Beauties.

MURRAY HILL—Transatlantic Burlesquers.

NEW AMSTERDAM—The Grand Mogul—5th week—33 to 38 times.

NEW STAR—The Women Who Dare—16 times.

NEW YORK—Closed by fire April 16.

PASTOR'S—Vaudville.

PRINCESS—Margaret Anglin and Henry Miller in The Great Divide—25th week—227 to 234 times.

SAVOY—The Man of the Hour—21st week—164 to 171 times.

THALIA—Charles T. Aldrich in Secret Service Sam—Third Avenue—When the World Sleeps.

VICTORIA—Vaudville.

WALLACE'S—George in Divorces—2d week—9 to 16 times.

WEBER'S—Closed April 6.

WEST END—James O'Neill in Monte Cristo.

YORKVILLE—Billy S. Clifford in A Jolly Baron.

\*Should read—The Tattooed Man—59 times—run interrupted by fire.

\*\*Should read—The Land of Nod—17 times—run interrupted by fire.

#### FALSE CONCLUSIONS.

ONE of the jurors in a murder trial recently concluded in New York has been writing articles for the Times on the "lessons" of the case.

This juror, HARRY C. BREARLEY, among other things, reflects upon an extrinsic feature of one aspect of stage life that he asserts has brought about "a widespread condition of evil."

New York city, he says, "contains fifty or more theatres in which an aggregate of several thousand young women appear upon the stage in the course of a single season," and these young women, he avers, being largely recruited from homes of comparative poverty, their selection being based on the fact that "they represent a high average of physical attractiveness," are directly the cause of the "condition" he assumes to disclose.

These young women, he continues, enter upon the observation and are subjected to the wiles of "a dissolute class of men about town who speedily obtrude themselves upon their attention"; and the juror's inference is that a large number of these young women fall victims to "artful approach, the glamor of a brilliant cynicism, actual lovemaking, if need be, or, perhaps, the diabolical suggestion that immorality is universal and 'the only sin is in being found out.' The juror continues:

That a young girl of beauty and perhaps talent, full of the light-hearted trustfulness of innocence, should elect to support herself by means of the perfectly legitimate employment which the theatre offers, and should thereby become exposed to a peril of the most appalling nature—that this is the history not of an occasional isolated case, but applied to multitudes—this constitutes a matter which appeals for corrective action, and that speedily. It appeals, first of all, to the theatrical profession itself. All that is said above must not be understood more sweepingly than actually expressed, and it must always be kept in mind that the stage contains many of the purest and most high-minded men and women to be found in any walk of life. Such an appeal would be useless were this not the case. Actors and actresses of this class can hardly be indifferent to the unhappy fate of so many trailer sisters, and it would be an impertinence to disregard them in any suggestions made. The first efforts must be made within. The profession has abundant ability to inaugurate its own protective measures and can there be any doubt of its willingness? Can there be any doubt of the ripeness of the time?

There are many errors in the assumptions of Mr. BREARLEY, and he overlooks many facts that would bear negatively upon his general conclusions.

Not to exceed half of the fifty or more theatres in New York employ young women in number as a "chorus." Not more than a thousand—which is different from "several thousand"—and probably less than a thousand chorus girls are seen in New York during a season, as many reside here regularly and go from production to production as their services are demanded. A very small percentage of the theatres in New York will tolerate hangers-on of any sort about stage doors or elsewhere with a view to acquaintance between young women on the stage and outsiders. And the percentage of young women on the stage whose attention is attracted by men about town or others is comparatively insignificant—instead of being "multitudes," as alleged—while the greater number of them work honestly and steadily, and many of them advance to higher places in the profession they have adopted and which ultimately they more seriously adorn.

Because these are the facts the theatrical profession, many of whom, as Mr. BREARLEY admits, are pure and high-minded men and women—the profession compares favorably, as a mass, in fact, with people in other walks of life—can see no reason why they should make any special effort, beyond that which is always made on the stage, as everywhere else, to save frail and foolish young women from frailty and foolishness.

The lapse of the occasional young woman employed in the theatre from the path of rectitude is made much of in the public prints—and thus it is made generally known—whereas like lapses, which occur relatively with equal frequency in all other employments of young women, are seldom disclosed to the public.

Young women are in as great danger in the marts of trade, where they are employed in multitude, as they are in the theatre. In fact, it is probable that young women employed in shops and offices are more easily approached than those in the theatre, and just as easily played upon and flattered, to their ruin; and in those places, as everywhere else, including the theatre, virtue walks triumphant or is corrupted. It all depends, everywhere, on earnest purpose and character or the want of these attributes.

#### NOT TO DISMANTLE DALY'S.

The Shuberts have come to an agreement with the present lessees of Daly's Theatre whereby the house will not be dismantled when the lease changes hands on May 1. A number of paintings and art objects belonging to the Daly estate will be removed and sold at auction on April 24 at the theatre.

#### PERSONAL



#### THE MANHATTAN OPERA'S SUCCESS.

Oscar Hammerstein in a statement issued on April 21, in which he reviews the first season of the Manhattan Opera company, shows that until the first production of Carmen on Dec. 14 the performances had been financially disastrous. From that time on, however, receipts steadily increased, until at the end of the season the opera had played to nearly \$750,000, a sum considerably in excess of the expenditures.

Mr. Hammerstein says that his subscription list on the opening night amounted to \$52,000 against \$400,000 at the Metropolitan. As he had invested a million and a half in the enterprise things looked pretty blue, and became decidedly bluer as the season progressed. The second performance at which Renaud sang netted only \$1,823, and as Renaud's salary alone was \$200, the size of the disaster can be imagined. The third performance, that of Faust, was even a greater failure, as were the fourth, fifth, sixth, and seventh. With Carmen, however, the tide turned. Mr. Hammerstein says in conclusion:

What does it signify when an opera like Carmen can be produced in one season of twenty weeks twenty-two times? It signifies that the new American operagoer wants a simple play, a simple story set to music of simple character. The merits of such music only can hope for appreciation in this country for a long while to come. The educational influences of such works will bring about the gradual understanding of the mythological themes and instrumentation of the German master. My convictions in an existing but hidden strain of love for grand opera in this city and this great and glorious country of ours have proved correct. Its influences are bound to spread over the length and breadth of this country. Although my personal and more recent musical efforts are bearing fruit. Every large city of the country is eliciting an eagerness for the production of a house devoted solely to grand opera. Daily, almost, I am solicited to lend a helping hand in that direction.

#### HUNGRY CLUB HONORS SHAKESPEARE.

At the meeting of the Hungry Club, Saturday night, the 343d anniversary of Shakespeare's birth was observed. The entertainment consisted of readings by J. Woodman Babbitt, a sonnet by Ellen Greville, some verses by W. J. Lampton, stories by Lee Fairchild, J. W. Sargent and Albert Jackson, scenes from Julius Caesar by Dr. Chauncey G. Beckstraw, Portia's "Mercy" speech by Mrs. J. J. Edmondson, murder scene from Macbeth by Mrs. Jessie Commette and J. Woodman Babbitt, scene from Henry VIII by Wadsworth Harris, and songs by Bernard Landino. In the absence of Mattie Sheridan, J. Woodman Babbitt presided.

#### FORECLOSURE SUIT AGAINST BIJOU.

Suit has been begun in the Supreme Court by the New York Life Insurance Company to foreclose two mortgages on the Bijou Theatre property on the west side of Broadway, between Thirtieth and Thirty-first streets. The property is owned by John W. Hazlett.

The proceedings also cover two parcels fronting on Sixth Avenue, at the rear of the theatre, the combined properties forming a plot 40 by 248. The first mortgage is for \$275,000 and was made on July 16, 1896. The other, for \$80,000, was made on Dec. 30, 1896. A lib. pends was filed against the property yesterday.

#### THEATREGOERS GIVE MASTERLINK.

The Theatregoers' Club presented Masterlink's The Death of Tintagiles on April 21 at its theatre, 200 West Seventy-second Street. Miss Parsons played Ygraine, and Richard Cubitt played Tintagiles. The rest of the cast was: Bellange, Victoria Montgomery; Aglovale, John de Persio; three servants of the Queen, Gwendoline Brooks, Esie Gehrt, and Victoria Montgomery.

#### LETTERS TO THE EDITOR.

##### About "Albertine."

WEST PHILADELPHIA, PA., April 18.  
To the Editor of The Dramatic Mirror:  
Sir.—A very pretty story is that told by my friend J. J. McCloskey, in The Minnow, but not quite up to the fact concerning Albertine. Her right name was Albertine Worcester, and she was born in 1832 at the "Stone Bridge," and made her debut at Augusta, Maine, as Sophie in The Rendezvous.

Although her first season was a success, she quit the stage and took lessons in dancing from Pauline de Jérine, who came to America with Fanny Elss

## THE USHER



Colonel Henry Watterson, the veteran editor of the Louisville *Courier-Journal*, has for some time been on his travels on the continent of Europe. His impressions have been recorded in editorial form in the journal his mental vigor and variety so long have distinguished.

One of Mr. Watterson's recent letters from Rome described a little theatre in the Corso patronized by the bourgeoisie of Rome, with an occasional sprinkling of "the nouveaux riches" and the amateur *régime ancien*, who would be ashamed to be found in the place by others of their kind, yet who enjoy its offerings.

Colonel Watterson, after something reminiscent of the juvenile opera of America in Pinasford days, thus describes a performance at the Corso di Lucia di Lammermoor by juvenile Italians:

They did it bumptiously. Lucia was a drowsy girl of fifteen, a trifle too grown up for Edgardo, a billy bit of a dago twelve years old, with a shaggy wig and shining black eyes, much more tragic-comic than ever Arthur Dunn was as Dick Deadeye. Naturally the voices were immature. But the way those kids threw themselves into the passion of it and writhed with the tuneful Donizetti cadenzas proved resistless to the sympathizing shop girls and their attendant swains, and the enthusiasm was both loud and fervent. Lucia warbled an embryo Patti and Edgardo strutted and stormed and frowned, and drew his sword, much too long for him, a comic imitation of Jean de Reske and a reminiscence of Edwin Booth. The ensemble was fine. One little miss not more than eight or nine in the chorus had a contralto as deep and rich as Jessie Bartlett Davis, and she made it so resonant that the house gurgled with appreciation. But, when they came to the sextette, Lord, the audience took the roof off, and one of our party said: "Well, we'll just quit on that," which was as it should be, and we went lumbering through the darker streets of Rome, laughing all the way to the hotel, with a kind of sobbing laughter that might easily have been titillated into a cry.

The Italians are born actors. The artistic temperament is a national heredity. No company of American or Anglo-Saxon children, however taught, could have done that which came so easy to those children in the Corso. Most of them will grow up singers and players, and, let us hope, famous singers and players. We came away amused, touched, edified and refreshed.

Throughout his strenuous life, largely devoted to political journalism, Colonel Watterson has retained and indulged in an ardent love for the theatre and its people. And although he belongs in actual knowledge of the stage to another generation, his perceptions are still fresh and his judgment, based on a fund of experience that makes infinite comparison possible, is almost unerring.

Katherine Lewis, who has been in London for some time, incidental to her sojourn there, has made some effort to procure a hearing for little dramas she has formulated from the Bible. Miss Lewis is well-known in London as an actress. She was prominent in Augustin Daly's company when it appeared at the London "Daly's Theatre." She finds the British Censor a stubbling block to her purpose.

In a recent interview in the London *Chronicle* Miss Lewis said that as an actress she was absolutely convinced that from the point of view of sheer dramatic effect it is quite impossible for any religious play to improve upon the actual dialogue found in the Bible itself. She continues:

After all, why should people write plays about these themes, when the supreme thing is in the Bible for all to see. Sometimes, of course, there is needed very careful arrangement, but there are some scenes that read straight off. Take, for instance, that where the guilty King Saul goes disguised to the Witch of Endor, stealthily, by night, and is confronted with the ghost of the dead Samuel.

Saul—Divine unto me, I pray thee, by the familiar spirit, and bring me up whomsoever I shall name unto thee.

Witch—Behold, then, knowest what Saul hath done; how he hath cut off those that have familiar spirits, and the wizards, out of the land; wherefore, thou hast not come unto me for my life?

Saul—As the Lord liveth there shall no punishment happen to thee for this thing.

Witch—Whom shall I bring up unto thee?

Saul—Bring me up Samuel.

"When the woman saw Samuel she cried with a loud voice and spoke to Saul."

Saul—Why hast thou deceived me? Thou art

Saul—Be not afraid! What need thou?

Witch—I see a man coming up out of the earth.

Saul—What form is he of?

Witch—An old man cometh up, and he is covered with a robe.

And Saul perceived that it was Samuel, and bowed with his face to the ground."

Samuel—Why hast thou disquieted me, to bring me up?

Saul—I am sore distressed, for the Philistines make war against me, and God is departed from me, and smiteth me no more, neither by prophets nor by dreams.

Samuel—Therefore, then, dost thou ask of me, seeing the Lord hath become thine adversary?

And the Lord hath sent the kingdom out of thine hand and given it to thy neighbor, even to David;

because thou obeyest not the voice of the Lord.

Moreover, the Lord will deliver Israel also with

thee, into the hand of the Philistines, and to morrow shalt thou and thy sons be with me.

"Then Saul fell his full length on the ground, and was sore afraid. And the woman came unto Saul."

Witch—Behold thine handmaid hath harbored unto thy voice, and I have put my life in thy hands. Now, also, I pray thee, harken thou unto the voice of thy handmaid, and let me eat a morsel of bread before thee and eat, that thou mayest have strength.

Saul—I will not eat.

"But his servants, together with the woman, constrained him. So he arose from the earth, and sat upon the bed."

Can you imagine any playright, living or dead, writing such a scene more perfectly or with greater mastery of dramatic concentration and suggestion than is to be found them in the Bible's own page? Yet it could be acted with no more pauses or ritual than an ordinary play.

Miss Lewis has worked assiduously over the Bible in the preparation of many little dramas. One of the results of her labors is seen in five distinct series of little tableaux, or "word scenes," lasting about ten minutes each. One series lasting the conventional entertainment period of an afternoon.

The old players in the Edwin Forrest Home at Springbrook, Pa., will have a quiet celebration of the three hundred and forty-third anniversary of the birthday of William Shakespeare to-day.

The old Colonial Mansion will be gayly decorated with flags and bunting, inside and out. In the evening a dramatic musical will be enjoyed in the parlors of the Home, when the veteran actors will be assisted by local talent from adjoining towns. Scenes and acts will be given by the veterans from Shakespeare's plays of Hamlet, The Merchant of Venice, Othello, Henry VIII, and As You Like It, and the wooing scene from The Taming of the Shrew.

The local talent will contribute musical numbers. A beautifully illustrated souvenir program, especially designed by Ethel Reichel, of Philadelphia, will commemorate the occasion.

International amity, the result of treaties and the like, develops novel things.

A special cable dispatch in the *Sun* from London says that in its care as to Japanese susceptibilities the British Government, "in addition to stopping the production of the comic opera. The Mikado, has ordered all naval and military bands not to play any selection from the opera during the visit of Prince Fushimi and the Japanese Squadron to England."

The Japanese are not a people given to mirth. Yet even they probably are smiling at this.

## NORMAN HAPGOOD ON THE AMERICAN DRAMA

At the People's Institute on East Fifteenth Street on last Thursday evening the members of Club A heard Norman Hapgood, editor of *Collier's Weekly*, and a prominent dramatic critic, speak on the present condition of the drama in America.

Relative to the changes which have taken place in the American drama in recent times, Mr. Hapgood said he had observed that whereas a few years ago a play that possessed any intellectual interest, as regards dramatic accomplishment, was the work of a foreigner, nowadays every drama of the same kind, except Bernard Shaw's works comes from the pen of an American. All these plays have been produced by independent managers, said Mr. Hapgood, giving as example The Three of Us, The Kreutzer Sonata, The New York Idea, Jeannine D'Arc, and The Great Divide.

Fifteen years' experience had shown Mr. Hapgood that American writers were more willing to express themselves in drama than in any other art, the people were more interested in drama than in any other art, and that ultimately drama would be the most developed art in this country. He thought America was behind Europe as regards dramatic productions, saying that it is only recently that American playwrights have learned the technicalities of playwriting, and, thanks to what may be termed a theatrical monopoly, a great obstacle had been put in the way of producing intellectual homemade dramas.

However, Mr. Hapgood saw better times ahead, and advocated the establishing of theatres devoted to high class repertoire as the best means of bringing about more desirable results.

## THE FRIARS.

At the meeting of the Friars, held April 12, it was decided to invite Victor Herbert to be the guest of honor at the next monthly supper of the club, to be given Friday night, May 3, at 11 o'clock at the Café des Beaux Arts. A special committee has been appointed to take charge of this affair, and make it a fitting climax for the series of suppers given during the season. The president of the Friars, Wells Hawkes, is chairman of this committee, and the other members are Burton Emmett, Wilbur M. Bates, Willard Holcomb, Harry G. Sommers, Lipman Keene and Will A. Page.

In addition to Mr. Herbert, his "flock of trained librettists," will sit at the guest table. These include Henry Blossom, Harry B. Smith, Glen McDonough and George V. Hobart, all of whom have written libretti for Mr. Herbert.

At the last meeting of the Board of Governors the following members were elected: Active,

Herbert C. Due, Walter Sanford, Walter Brown, E. J. Abrams, Dexter Fellows, Samuel Gerson, Steve O'Grady and Harry Elmer; associate,

James L. Hoff, Howard Jaent, Gilbert Pemberton, Charles W. Wilder, Mortimer M. Theise, Joseph Silverman, Edward Sait, Brandon Tyrus, W. J. Dean, Benjamin Teal, Edward J. Bloom, Max Meyers, A. J. Englander, Jules Hurtig, Robert E. Irwin, Jerome Siegel and Frederick V. Greene, Jr.

## NEW THEATRE FOR TIMES SQUARE.

It was reported last week that the plot of land at the southwest corner of Forty-sixth Street and Broadway, which was sold to a syndicate on Thursday for \$1,000,000, had been transferred to M. S. Larrey, who has been involved in the various theatrical ventures of the Will J. Block Amusement Company. The latter, with capital furnished by Mr. Larrey, has put out such plays as *Comin' Through the Rye*, *The Land of Nod*, *Genesee of the Hills* and *The Mills of the Gods*. The company's manager said that a theatre would be built on the site, and would be ready for occupancy a year from next October.

## ERMETE NOVELLI SAILS.

Ermete Novelli and his wife, Olga Giannini, sailed for Europe by way of Paris on April 18. Before leaving he announced his purchase of Dr. Emanuel Baruch's five-act drama of Herod the Great, which he will produce in Italy and later in New York. Novelli has made a contract with the Shuberts for a long tour of the United States next season.

## AN ANALYSIS OF MRS. FISKE'S METHODS.

Edith Wharton, the eminent novelist, has decided views on the subject of acting, although she rarely gives them public expression. Not long ago the author of *The House of Mirth* wrote an essay on Mrs. Fiske and her methods, using that artist's interpretation of Tess of the D'Urbervilles to illustrate the power and effectiveness of natural acting.

"The Anglo-Saxon stage has its accepted code of signals—its hieroglyphics of speech and gesture," said Mrs. Wharton. "According to these a person, who in real life would be likely to sit quietly and speak in restrained tones, is required to pace the stage like a panther and bellow out his sentiments or produce them in a slow, chanting drawl. To any one objecting that this tissue of unrealities does not suggest a rendering of real life, managers and critics reply with unanimous contempt that the stage perspective must be preserved, and that natural acting will not 'carry.'

"Mrs. Fiske has not, it is true, disregarded the perspective of the stage; nor actress with a grain of dramatic feeling could do that. She has simply had the courage to sweep aside a mass of superannuated conventions, to trust a little to the intelligence of her audience, and to give them, in the most direct and simple terms of which dramatic interpretation is capable, a superbly living presentation of Hardy's heroine.

"To a theatregoer seeing Mrs. Fiske, for the first time and insensibly prepared for a more or less skillful use of familiar methods, the performance must come with almost startling effect. 'Is it possible,' such a spectator might exclaim, 'that the American stage has at last produced an actress who, without losing for a moment the sense of theatrical limitations, and without obtaining her effects by the use of cheap colloquialism, has managed to express a simple character in simple terms, without resorting to a single recognizable stage device?' This is, in fact, what Mrs. Fiske has done, and in celebrating thefeat one is tempted to rate her courage almost as high as her talent.

"Where there is so much to praise it is difficult to select; but perhaps Mrs. Fiske's chief distinction lies in her subtlety of method, in her marvelous skill in producing effects with the smallest expenditure of voice and gesture. Her extraordinary realism deserves special commendation, because it never once oversteeps the bounds of stage illusion, because in detail it is the product not of haphazard divination, but of a keen sense of stage requirements—the art that counts.

"Mrs. Fiske has heroically eschewed the temptation to take her audience by the two 'effects' most certain of success—sentimentality and coarseness. And the result is a triumph for that much underrated faculty, the intelligence of the theatrical public. The audience vibrates to every one of Mrs. Fiske's touches. A breath of fresh air, an unwarmed thrill of reality, permeates the stale atmosphere of the theatre. Every gesture, every intonation of Mrs. Fiske reaches its mark. One feels through the whole packed and breathless house the sweep of that mighty force which 'purges the emotions by pity and terror.' The actress has every heartstring in her grip.

"Such talent, united to such art, cannot be too highly commended in these days of theatrical claptrap and triviality. Let Mrs. Fiske give New York a few more of such impersonations and she will do more than all the managers and all the dramatic critics to raise the theatrical ideals of the public and restore the dignity of the drama."

## IRVING PLACE THEATRE PLANS.

Dr. Baumfeld, the newly appointed director of the Irving Place Theatre, has announced that the reorganized German theatre will be conducted entirely upon the repertory plan, and will open Oct. 1 for a season of thirty weeks.

Dr. Baumfeld will form an entirely new stock company, selecting the members himself. They will be employed in the production of three types of plays, as follows: First, certain classical dramas, which for years have been neglected upon the German stage of New York. Prominent among them may be mentioned Goethe's *Götz von Berlichingen*, Schiller's *Wallenstein*, Lessing's *Emilia Galotti*, Grillparzer's *Weh der Lust!* Shakespeare's *Macbeth* and *Was Ihr Wollt*, also Calderon's most famous drama, *Der Richter von Zalamea*. Next, attention will be given to the modern dramas and comedies of all nations. Last, realizing that the element of amusement is perhaps the strongest pillar of the success and prosperity of any theatrical undertaking, Dr. Baumfeld assures the public that plays tending in the direction of pure diversion will be given elaborate attention, eliminating only, as much as possible, those of a purely farcical or silly character.

On Wednesday afternoon at the Hotel Astor a meeting will be held under the patronage of Ambassador Charlemagne Tower to hear Dr. Baumfeld's plans for the reorganized German theatre.

## PERCY JANIS LOST AT SEA?

Percy Janis, who sailed with the Mrs. Wiggs of the Cabbage Patch company on the Mississippi on April 13, was lost at sea before the ship had been out three days. On April 15 Liebler and Company received a wireless message from Hugh Ford, manager of the company, that read: "Percy Janis disappeared. Probably fell overboard in the night. Send some one to take his place by the *Majestic*. Company sends deep regrets." A second message, received Wednesday by Elsie Janis and her mother, Mrs. Jane Biewer, put an end to any hope that the young man might have concealed himself on shipboard. The second message was signed by the company and read: "Held services for Percy Janis to-day. Heartfelt sympathy." His mother said that he had suffered from stomach trouble and might have jumped overboard while deranged from sickness.

## PLAYRIGHT SUES PRODUCER.

Edward H. Peple, author of *The Prince Chap* and other plays, began a suit in the Supreme Court on April 20 against F. Ray Comstock to prevent him from producing Peple's play, *The Hornet's Nest*, under the name of *The Love Route*, and in stock theatres. Peple says that he made a contract with Comstock in June, 1906, giving him the exclusive right to produce *The Hornet's Nest* in the United States, Canada, and Cuba, stipulating, however, that the play should remain only in manuscript form and should be used for stage production only by Comstock and in "first-class" theatres.

## KATHERINE GREY.

A portrait of Katherine Grey occupies the first page of this week's *Mirror*. Miss Grey has made an extraordinary success this season in *The Reckoning*, finding herself after the first performance placed in the ranks of the foremost actresses in the country. She has gone to Milwaukee to assume the position of leading woman with the Pabst Theatre Stock company, where she will spend the summer. Next season Robert Hunter, her manager, expects to have her appear again in *The Reckoning* for a short period and will then present her in a new American drama in which her talents will have full scope.

## CLEO PRODUCED.

Cleo, by Edwin Milton Royle, was presented for the first time on any stage in the Savoy Theatre, Atlantic City, on April 18. Nance O'Neill appeared for the first time as a Dillingham star, and was received well. The company included W. L. Abingdon, William Courtleigh, McKee Rankin, Lizzie Hudson Collier, William J. Ferguson, Claude Gillingwater, Mabel Morrison, Ira Waterman and Lella Repton.

## MAX FIGMAN ROBBED.

Max Figman, who is ending his tour of the country in *The Man on the Box*, was robbed last Tuesday in Petersburg, Va., of a wallet containing \$120 in cash, a diamond ring and a pair of diamond-studded cuff buttons. Mr. Figman during the performance, as was his custom, gave them to his valet to keep and has not seen either the man or the valuables since.

## ADELAIDE VAN WILDT.

Above is a picture of Adelaide Van Wildt, leading woman with Billy S. Clifford in *A Jolly Baron*. Miss Van Wildt has made a distinct hit in the role of Madame Durand in this play, and her fine stage presence and high ability as an actress made her a prominent feature of the piece. Miss Van Wildt expects to play in stock this summer and to have a prominent role in an important production next season. Her unusual capabilities make it possible for her to play a wide range of characters. *A Jolly Baron* is the attraction at the Yorkville Theatre this week.

## BILL AGAINST THE TRUST.

One of the most interesting features in the Massachusetts Legislature of the past week was the introduction of a new draft of the bill which was introduced from Northampton to attack the Theatrical Trust.

The original bill called for licensing of theatres as well as booking agents, but the redraft is directed solely against the booking agents. The essential clause in the bill follows:

Section 6. No booking agent shall make any unfair discrimination against any theatre or public hall or unfairly refuse to book the same at fair rates and compare with rates charged others, or make any contract which seeks to exclude any other booking agent from booking the same on open dates, or make it a condition of booking that bookings shall not be made with any other theatre, public hall or booking agent, or unreasonably or because bookings are made with others cancel bookings once made. Any person injured by a failure to comply with this section may recover damages therefrom from the booking agent at any time within one year from the act complained of in a penal sum of \$100 for each such failure; provided, however, that nothing in this act shall be construed to take away or limit the rights of the holder of any copyright which are given him by any statute of the United States of America.

The bill has ten other sections besides the one given above. The first two define booking agents, etc. The second requires booking agents to be licensed and for dealing only with licensed booking agents. Section 4 requires registered booking agents to be either residents of the Commonwealth or to have resident agents in whose name action can



## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Stinson and Morton; J. K. Hutchinson and company; Al. Carlton; Kenyon and De Garmo; Morton and Dunn; Marcelline, Sheridan and Milton; Latoy Brothers; Sinclair and Covert; Murphy and Palmer; Carroll and Doyle, and Paul Rubin.

## Keith and Proctor's Union Square.

June McCree and company; Tom Nawn and A. O. Duncan; Collins and Hart; Knight Brothers and Sawtelle; Maximilian; Dora Martini; Nettie Vesta; Three Deane Brothers; Kennedy and Wilkins, and Hale and Corbin.

## Keith and Proctor's Twenty-third Street.

Maggie Cline; McMahon and Chappelle and the Pullman Porter Maids; Mr. and Mrs. True dell and company; Max Wessely Troupe; Arling ton Comedy Four; Dorsch and Russell, and Kelso and Leighton.

## Keith and Proctor's Fifty-eighth Street.

Valeska Surratt and William Gould; Winsor McCay; Four Nelsons; Coniques; Frederic Bond and company; the Brittons; Wilson Brothers; Lucia and Viate, and Albertine Mellich's birds.

## Keith and Proctor's 125th Street.

Marshall P. Wilder; William J. Kelley and company, in The Marshal; Lafayette's dogs; Burke and Dupree; Carlis and Otto; Charles Serra; Anna Laughlin; the Vivians, and Donald and Carson.

## Hammerstein's Victoria.

Alice Lloyd; Edward Connolly and company, including Gerald Griffin, in Marse Covington; Sydney Deane and company; Sydney Grant; Harry Corson Clarke and company; the McNaughtons; the Six Mowatts; Hodges and Launchmere, and Silvers and Emerie.

## Alhambra.

Eva Tanguay; Wilfred Clarke and company; Vasco, the Mad Musician; Herzog's horses; Mayme Remington and her Picks; Hawthorne and Rurt; Dillon Brothers; Alexander and Berrie, and Madden and Fitzpatrick.

## Colonial.

Elsie Janis; the Rain Deans; Walter C. Kelly; the Baggesens; Lola Cotton; Ed. F. Reynard; Lester and Manning; Work and Ower, and the Spillers.

## Hippodrome.

Neptune's Daughter and Pioneer Days, with Marcelline, Sie Hassan Ben Ali's Arabs, the Karolyns.

## LAST WEEK'S BILLS.

KEITH AND PROCTOR'S 125TH STREET.—William J. Kelly, who was the leading man of the stock company at this house for many months, was given a very hearty welcome by his many admirers. He offered a condensed version of David Garrick, played in two scenes. The condensation might have been much better done, as the sketch finishes in a most unsatisfactory way. The piece was fairly well played, though there was a good deal of farce comedy business introduced for the purpose of winning laughs from those who like rough comedy. Mr. Kelly was assisted by Clara Blandick as Ada Ingot and William Herbert as Simon Ingot. Others in the cast were Frank Wonderly, Percy McCord, Edward K. James, William Dougherty, Emma Hayner and Elizabeth Hunt. The one distinct, unobtrusive and unmistakable hit of the bill was made by the Avon Comedy Four in their schoolroom skit, The New Teacher. The comedy is very crude, but the laughs that re-echoed through the house made almost anything excusable. Another number that met with unqualified favor was that of Frank Fogerty, who can hold his own with any monologuist in vaudeville at the present time. He is a great deal cleverer than many men who have made big names and is as good as those who are conceded to be at the top. He is unassuming but forceful, and never seems to feel hurt when the audience does not respond at once to his efforts. His delivery is quick and sure, and the laughs follow one another in very rapid succession. Mr. Fogerty has been spending his time for several years entertaining at clubs, and now that he has chosen a wider field he is sure to come to the front. There was a novelty in the bill in the shape of a new comedy drama by Edmund Day called June, and presented by Mayme Gehru and company. The scene is laid on a ranch in Southern California. June is a girl who owns a ranch. She has a drunken father and is loved by a Mexican man of wealth, and also by one of those good, true blue Americans. The usual complications occur, and the girl finally takes the American to her heart, while the Mexican retires in the usual cretinous way. Miss Gehru displayed considerable comedy talent and spoke her lines with a snap that carried conviction. Of course she sang a little song and did a few of the steps for which she is famous, all of which helped to make the sketch a success. John F. Ward scored as an Irish cowboy, and Louis Haines as the hero. Russell Crawford as the father and William Edmund as the Mexican gave good support. Leona Thurber and her Black Berries offered an act that caused the applause to come from all parts of the house. Other pleasing acts were by Clemmons Brothers, Rosine and Doretto, Mitchell and Cain and Griff Brothers, and there were new pictures on the kinetograph.

COLONIAL.—Houdini, the King of Handcuffs, topped the bill and again proved himself one of the best drawing cards of the season. His many remarkable feats astonished the spectators, and the special tests aroused the greatest enthusiasm. Houdini had the difficult programme position that comes just before the pictures, but nobody seemed in a hurry to go home until his act was entirely finished. Will M. Cressy, Blanche Dyne and company were seen in The Wyoming Whoop, which is a very clever conceit. Willard Simms and Edith Conrad kept the house in roar with F. Flinders' Furnished Flat. Clavice Vance had a number of new songs, every one of which made a solid hit on account of the original methods of Miss Vance, who has a knack of getting everything possible out of a song without any apparent exertion. A new act that attracted attention was offered by Beatrice McKenzie and Walter Shannon. It is called A Shine flirtation and was written by Walter D. Neavit. The scene is laid in a shoe-shining parlor in Chicago, with little curtained booths for women patrons. A young woman is having her shoes polished, and a "sporty" youth enters and starts a flirtation, having been attracted by the neat foot and ankle of the woman, the rest of her body being concealed behind the curtain. They are husband and wife, but the man fails to recognize her voice, and she "jolies" him along. The dialogue is a mere excuse to allow for the introduction of several good songs, including a cleverly arranged medley of popular airs. Both Miss McKenzie and Mr. Shannon have good voices that blend harmoniously, and their separate and joint efforts won warm approval. Harry Sullivan did well as a tough

boothblack. Raymond and Cawley, with their Dutchmen; Max Wessely and his jugglers; the Willis Family of musicians; Orville and Frank, acrobats, and the vitagraph were the other numbers.

PASSTOR'S.—O'Brien and Buckley made a good headline team, as their work is just the kind that the average Pastor audience thoroughly appreciates. Mr. O'Brien has plenty of motion and is such a jolly-looking individual that he raises laughs without much effort. Martini and Maximilian were warm favorites with their exposé of the pet tricks of the magicians. Dawson and Mack offered a good, old-fashioned minstrel skit called A Day at the Circus, that includes the potato cutting burlesque used by Quinlan and Mack and other bits of nonsense. They carry a special drop and an assistant who makes up as a donkey and is billed as "comedy." Arthur Huston, the juggler, also carries a "company" on the programme, but the "co." is a very useful property man who helps Mr. Huston by working his "props" very smartly. Huston does some good juggling, and his comedy arouses mirth. Josephine Brown, "lote of Joe Weber's company," offered a singing specialty with two songs in one, followed by a third that required a full stage, the scene showing an old tree with a boy made up as an owl perched on a branch. The owl must have had something to do with the song, but the reason for his presence was not made very clear. He was lowered by a wire at the end of the song, and walked off with Miss Brown, who looked very happy. Those clever and dependable people, Miles and Nitram, danced agreeably and scored with their dialogue. Reno and Smith were applauded for their acrobatics and barrel jumping. Others on the bill were Mr. and Mrs. George W. Hinsey, Harry and Gusie Morton, Gardner Brothers and Gardner, Jules Larvette, Hoyt and Marion, with the vitagraph as a "closer."

KEITH AND PROCTOR'S UNION SQUARE.—Julius Steger, assisted by William H. Pascoe, Helen Mar Wilcox and John Romano, the harpist, gave a charming performance of The Fifth Commandment. Ye Colonial Septette was a strong card in the musical line, and Helena Frederick scored several hits with her excellently rendered songs, which were enthusiastically encored. Jack Norworth was on hand with his new "Insanity"

Ethel Levy, Frances Piper, with his spinning banjos; Joseph Carroll and Will J. Cooke, in a smart talking act; Collins and Hart, the burlesque strong men, and Greene and Werner, in Babes in the Jungle. Others who met with success were George Abel, Ethel Arden and company, Holcombe, Curtis and company, McCrea and Poole. Large houses ruled.

HAMMERSTEIN'S VICTORIA.—Alice Lloyd was a captivating and attractive headliner and pleased mightily with her songs. Homer B. Mason and Marguerite Keefer scored their usual success in Hooked by Crook. Other good acts were The Futurity Winner; the McNaughtons; Jack Lorimer; Vernon, the ventriloquist; Willis and Hansen; Ladell and Crouch, and Bill and Ward.

HIPPODROME.—The interest in Neptune's Daughter and Pioneer Days does not seem to be waning with the approach of Spring, and large crowds are in evidence at every performance. Sie Hassan Ben Ali's Arabs are still the big circus feature.

## The Burlesque Houses.

DEWEY.—Pat White and his Gaiety Girls drew heavily and entertained with cleverly arranged travesties, and a good olio, embracing the Three Deltons; Amos, Washburn and Austin, and the Veide Trio. This week, Rialto Rounders.

CIRCLE.—Large houses continue to witness the bright and sparkling entertainment furnished by Bonita, Alexander Carr and their associates in Wine, Woman and Song.

GOTHAM.—Those who have a fancy for good burlesque were delighted with the Parisian Belles company, which drew large houses. This week, Yankee Doodle Girls.

MURRAY HILL.—This house has become firmly established, and the large clientele last week applauded the Cracker Jacks liberally. This week, Trans-Atlantic Burlesques.

MINEY'S BOWERY.—The usual large audiences were sent home in a merry mood after seeing the Merry Maidens. This week, Kentucky Belles.

MINEY'S EIGHTH AVENUE.—Entirely satisfactory performances were given by the Kentucky Belles. This week, Alcazar Beauties.

LONDON.—The Sam Devere company, with an olio, embracing Andy Lewis, the Two Schrodes,

in the whole play. After mature deliberation Mr. Steger has decided to claim the entire act as the entire production, lines, business and everything else in his own work. While he remains in vaudeville Mr. Steger will be supported by his present excellent company, which includes William H. Pascoe, Helen Mar Wilcox and John Romano, the harpist.

## ORPHANS ENJOY THE CIRCUS.

Tuesday afternoon last was "Orphans' Day" at the Barnum and Bailey Circus in Madison Square Garden, and the big auditorium sheltered about 6,000 eager youngsters, who yelled with delight at the antics of the clowns and clapped their tiny hands in ecstasy when they saw the manifold wonders of the "Greatest Show on Earth." Mrs. Bailey determined to continue the custom established by her late husband, and though the generous act meant an actual loss in receipts, the pleasure manifested by the children more than made up for the deficit in the box office. The circus finished its indoor season on Saturday night, and for the next six months will be under canvas, making life more pleasant for the millions who live in and about the large cities of the United States. The road season opened yesterday at Reading, Pa.

## EGG-THROWERS DISCHARGED.

The ten men who were held for trial several weeks ago on a charge of rioting at the Orpheum Theatre, Brooklyn, during the engagement of the Russells Brothers, were discharged from custody on April 15 in the Court of Special Sessions in Brooklyn. The charges were dismissed on account of lack of evidence. There was so much excitement on the night of the disturbance that the witnesses had a very hazy recollection of what had actually occurred, and were unable to positively identify any of the accused men as having thrown missiles at the performers. Magistrate Fleming, in giving the decision, took occasion to express an opinion regarding the Russell Brothers' act that was rather severe on the comedians.

## FOR NEXT SEASON AT THE CIRCLE.

'Round the Circle is the title of the production that is to open the new Circle Theatre next season, succeeding Wine, Woman and Song. M. M. Thiele, who has been so successful with the last named comedy, will make the new production. The place is by James Horan, author of a number of clever vaudeville acts, and will be a satirical, musical farce in two acts, with the scenes laid around Columbus Circle. Mr. Horan is said to have treated this style of entertainment in a manner quite different from the usual. It will require quite an array of comedians, and Manager Thiele is arranging a few comedy surprises and a number of novel effects. 'Round the Circle will open about Sept. 1.

## COMEDY CLUB RECEIVES.

The Vaudeville Comedy Club held a reception on Sunday afternoon in its new rooms, which are just across the hall from the old headquarters in the building at 200 West Forty-sixth Street. The new rooms have been tastefully fitted up and furnished and present a very cosy, attractive appearance. The reception on Sunday was well attended and proved a most enjoyable affair from every point of view. The members intend to have a smoker once a month hereafter, as the meeting room is of a size sufficient to accommodate a fair crowd. The club is still looking for a good site for a new building, and it is expected that a definite announcement regarding it will be made soon by Will M. Cressy, the club's President.

## JUGGLER AVERTS PANIC.

Conkey, the juggler, was the hero of a fire scene at the Family Theatre, Butte, Mont., on Thursday evening last. The house caught fire while Conkey was doing his act, but with nerve and courage and presence of mind he continued his performance, at the same time advising his audience to keep cool. The spectators were reassured by Conkey's words, but they began to move toward the doors, taking their time, however, and going out in an orderly manner that there was no panic. Just as the last person got out the flames came through the floor. They were extinguished before they had gained much headway, and the total loss on the building will not be more than \$5,000. The house is owned by Sullivan and Considine.

## THE HAMMERSTEIN HEARING.

The hearing in the case against William Hammerstein, in which the Sunday concert question is concerned, and which involves the possible revocation of the license of the Victoria, was continued before Judge Lawrence on Saturday, August 15, representing the Church Club, was the principal witness. He stated that the Church Club are not opposed to high-class concerts on Sunday, and mentioned a trained elephant act and a soubrette that he had seen at the Victoria that did not come up to the standard. William Hammerstein was called, but his lawyer instructed him not to answer any questions. The hearing went over until Thursday of this week.

## BUFFALO BILL IS READY.

Buffalo Bill and his cowboys, Indians and savages of all nations, who have been rehearsing for several weeks at Bridgeport, Conn., arrived in New York on Sunday on a special train, and are now safely installed in Madison Square Garden, where they will remain for several weeks, giving two exhibitions every day, beginning today (Tuesday). The organization has not been seen here in several years, and will be practically a novelty. Many improvements have been made in the entertainment, but the principal features will be the ones that have won so much favor in the past.

## AN ODD EXPERIENCE.

J. A. Murphy and Eloise Willard were sent to Jersey City last week in a great hurry to replace an act that had disappointed at the Keith and Proctor house. The programme had been printed, and Murphy and Willard, having the programme place of the absentees, were credited in a local paper under the names of those who were not present, with having made a decided hit. Mr. Murphy is preparing an article for the next issue of "The Stage Stick" on "The Faculty of Fame; or, How It Feels to Be Some One Else."

## VAUDEVILLE JOTTINGS.

Stuart and Turner have joined hands again after a separation of eight months, and are booked solid until April, 1908, opening on the Sullivan and Considine circuit in October.

Morris J. Berman last week applied for an order to restrain Ed Dunckhorst from appearing with any other partner than himself in the sketch "Mamma's Darling Boy," which they produced a few weeks ago.

The goat used at the Manhattan Opera House during the past season in La Boheme will be trained to assist Powers' elephants at the Hippodrome.

Dog mutes and their friends, to the number of 2,000, enlivened a vaudeville performance last week at the Hippodrome. Although the majority of those present had to depend upon the costumes and movements of the performers, they missed hardly a point, and laughter was frequent and hearty throughout the performance.

In the Latin Quarter, a new act, with Violin Costa and five assistants, was produced last week at the Orpheum, Brooklyn, winning a fair measure of success.

W. Kettleworth, a billboating agent of the Barnum and Bailey Circus, was sold for \$1,111.67 last week in Louisville. Two negroes were arrested, charged with the "tricking" trick, but the money was not recovered.

Robert Gran, who is now located at the offices of Bellows and Gregor, has secured Edward Harrigan for a return visit to vaudeville in a unique and novel specialty. Mr. Harrigan, who has heretofore presented sketches in his vaudeville engagements, will

song, which deals with every phase of "Democracy Americana," and he had verses enough to please everybody. Arthur Whitehead had a good line of well told Irish stories, with points. The Four Bard Brothers, acrobats; the Chadwick Trio, with fine dancing by Anna Mae; Keeley Brothers, physical culturists; Eldridge; "the Sand Man"; Tillie Whitney, soubrette; Siddon Brothers, singers and dancers, and Murphy and Francis, colored entertainers, were favored with approval.

ALHAMBRA.—There was a typical Williams bill here last week, and the attendance and enthusiasm were in keeping with the attractions. Master Gabriel, assisted by George Ali, Al. Lamar and others, scored a tremendous hit in Auntie's Visit. The honors were evenly shared by Rice and Prevost, of "Bumpty Bumps" fame, who were convulsing from start to finish. Truly Shattuck sang popular songs and everybody joined in the chorus in that hearty way characteristic of the Harlemites, who believe in enjoying themselves thoroughly. Carlotta, the Marvel, looped the loop and defied the King of Terrors successfully at every performance. Julian Ross told tales at the expense of one Lewinsky that were hugely relished. Frank Gardner and Lottie Vincent, in Winning a Queen; Polk, Collins and the Carmen Sisters, clever hanjoists; Roberta's Indians, and the vitagraph were the other good numbers.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Vesta Victoria's name and fame were sufficient to crowd the house to its capacity at every performance last week, and "Poor John" is now the favorite ditty of the whole east side of town. Madame Theresa Benz scored heavily in her great equestrian act. The Empire Comedy Four warbled and joked to the entire satisfaction of everybody. The pantomime work of the Zaselli-Vernon company in The Elopement brought shouts of glee from all over the house. A. O. Duncan was up to the instant, as he always is, with his topical ventriloquism. C. Grant Gardner and Marie Stoddard offered their neat and pleasing specialty very successfully. Nettie Vesta's songs, comicalities by Black and Jones, and "The Man with 100 Tricks" and "The Indians of the West," shown by the motion picture man, filled out an exceedingly attractive bill.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—The honors were about evenly divided between

very clever performers, and Murray, Clayton and New York, Jr.

HALEM MUSIC HALL.—The Parisian Widows proved a popular attraction. This week, Greater New York Stars.

## PLENTY OF ROOM FOR BOOKING.

The United Booking Offices will have an abundance of room for the transaction of business after May 1, as the offices have rented an entire floor in the St. James Building. The present space has been entirely too small, and performers have been frequently put to some inconvenience on account of the crowding. A room especially for agents will be furnished, and ample facilities will be provided for them to carry on negotiations for the booking of the artists they represent.

## KEITH AND PROCTOR IN ELIZABETH.

Elizabeth, N. J., will have an opportunity next season to see high class vaudeville bills, as Jacobs' Theatre in that city will pass into the hands of Keith and Proctor at the end of the present season. During the Summer the theatre will be entirely redecorated and refurbished, and a very ornate entrance will be built.

## JULIUS STEGER'S PLANS.

To Julius Steger has been given the unusual distinction of being taken under the personal management of E. F. Albee and Martin Beck, who have booked him ahead for three solid years. Mr. Steger's great success in The Fifth Commandment is what induced Messrs. Albee and Beck to assume the direct management of his affairs, and it is more than likely that these astute managers have in mind greater honors for Mr. Steger after he has finished his present vaudeville contracts. In connection with The Fifth Commandment, Mr. Steger makes the announcement that he alone is the author of the piece. The name of Willis Steel, Mr. Steger says, was printed in the programmes as author until last week, as Mr. Steger did not wish to appear as actor, producer ad author. Mr. Steger has had the idea of the play in mind for a long time, and wrote it two years ago. He asked Mr. Steel to look over the manuscript, and the latter, Mr. Steger says, changed only one word



Say "Au revoir," but not "Good-bye."

be soon in a changing or change act, in which he will sing the songs that he made popular in the days of Harrigan and Hart, and will change his costume each number he renders. The act will be somewhat different in some of its parts presented by Albert Chevalier. He will open his own house April 26, and then come to New York.

E. D. Cope, manager of Smith, Doty and Cee, and Charles Cope, one of the old Faule and Simon team, have joined hands, and will offer a new musical specialty.

Ned Wayburn will give two more performances on April 26 and 27 at his tiny theatre on Forty-fourth Street. The pupils of the school will take part.

Julius Eltinge has since his return from Europe selected a number of very excellent songs with which he is satisfying the Keith audiences. His "Friendly Gossip" song is something absolutely new. Eltinge will play the New York Roof this Summer, and will remain in vaudeville next season, which will be his last as an impersonator of young women.

Hope Booth has booked all of May time for next season in the Klub and Elgin houses. She will produce three new playlets in addition to *The Little Blonde Lady*, in which she has made a decided hit.

Jules Garrison was granted a divorce from his wife, Ethel Garrison, on Friday, April 13, by Judge Reed, in the Superior Court, at Bridgeport, Conn.

Elise Engstrom, of the Engstrom Sisters, has been granted a divorce from C. F. Reidenauer.

Frank Flinner, for several years chief comedian and producer at the Coeur d'Alene Theatre, Spokane, Wash., will leave shortly for New York, to join the Hurst and Seaman forces. Mr. Flinner is the author of "Sunny Old Spokane," a song, and a number of burlesques. His fellow players at the Coeur d'Alene presented him with a diamond stick-pin when he closed on April 13.

The new Hippodrome at Belfast, Ireland, was opened April 1, in the presence of a great crowd. Lydia Yeomans-Titus was the principal attraction, and her specialty, in which she is assisted by Fred J. Titus, made a very strong impression. But the curtain on the opening night, Mrs. Titus stepped out and sang "God Save the King," while the entire audience stood up and cheered.

Julius Eltinge has received a letter from a solicitor in England that may lead to his securing an inheritance of \$1,000,000.

A very mean thief snatched under the platform on which the Barnum and Bailey freaks were seated at Madison Square Garden, last week, and made off with a lot of jewelry and clothes belonging to the fat girl, the blue man, the midgets and other prodigies.

Mrs. Jack Beverly presented Alice Ives' sketch, "Aunt Jane, at the Fifty-eighth Street Theatre on Sunday evening last, with Nance Averill and Maurice Franklin in the leading roles.

Hyde and Behman last week issued a statement denying that the Hyde and Behman Amusement Company intended to affiliate with the Empire Circuit. Their contract with the Columbia Amusement Company is for ten years, and they announced that it will be lived up to.

A benefit was given at the Lincoln Square Theatre on Sunday evening, April 21, for J. McKenzie, the treasurer and the man who has charge of the bill-posting. There was a long list of volunteers.

Homer B. Mason, of Mason and Keefer, fainted on Saturday evening, while playing in his sketch, Booked By Crook, at Hammerstein's. He managed to get to the wings before he was overcome, and was caught by his friends before he fell. The curtain was rung down and Mr. Mason was carried to his dressing room, where he soon revived.

Piano Fiends is the title of Lasky, Rolfe and company's latest offering. Eight pianists will take part and display their varied talents. The act will be put on early in May.

Joseph Howard and Mabel Barrison will be in vaudeville for a while, in a sketch opening in Chicago next week.

The rumors regarding Vesta Victoria's engagement to a New York youth have proven to be erroneous. Miss Victoria last week blushingly admitted that she is to marry, but the lucky man is an Englishman of wealth, who holds a commission in His Majesty's army.

One hundred and fifty of the Government employees from Ellis Island will be present on May 15 at the Twenty-third Street Theatre, to see Joe Welch as an Italian immigrant in his new sketch. At Ellis Island, which will be shown for the first time on May 15.

M. S. Bentham has booked several good engagements for Mabel Burdine in *Nell of the Halls*, and a condemned version of Oliver Twist, in which Miss Burdine will appear as Nancy Sikes.

James Whittendale has taken charge of the booking department of Ned Wayburn's school.

The Theatre Antique, a new vaudeville and motion picture house, opened in Lowell, Mass., a few days ago, has an orchestra of three pieces.

The Grand Opera House in Butte, Mont., has been leased for ten years by Comindine and Oppenheimer, who will convert it as a vaudeville house of the first class. Dick Sutton will remain as resident manager.

The cases against the Hyde and Behman Co. for alleged violation of the Sunday law, in which Rev. W. S. Chase was deeply interested, were dropped last week, as the defendants have agreed to close their theatres on Sundays.

Bert Leslie, Ben Shields, Robert L. Dudley, and several other White Rats have rented a big farm on Long Island, on which they propose to conduct a bazaar on a large scale, supplying eggs and chickens to the New York market.

Hecker Fuller, dramatic critic of the Washington "Herald," has written a short play, which will have a production in vaudeville next season.

Butter Pavilion, the comedians at the Bowdoin Square Theatre, Boston, have written an one-act play dealing with the personality of John D. Rockefeller, which he produced at a Sunday concert recently with success. An unusual amount of interest was attached to it from the letter of protest, which he received from the lawyer of the millionaire.

Mr. and Mrs. Edward W. Howard are rejoicing over the safe arrival of a baby boy, weighing nine pounds. The interesting event occurred at Spokane, Wash., on April 3, and at last reports the mother and the baby are well. Mr. Howard is one of the Howard Brothers' flying banjo experts, and Mrs. Howard before her marriage was professionally known as Geneora Gibson, and appeared in *The Wizard of Oz*.

#### VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published for this list.

Adams and Drew—Gotham, Bklyn., 22-27. Adams and Mack—Army, Binghamton, N. Y., 22-27.

Adams, Musical—Keith's, Columbus, 22-27.

Addley—Grand, Hamilton, O., 22-27.

Addison and Livingston—Star, New Kensington, Pa., 22-27.

Adelman Trio—Orph., Salt Lake City 22-May 4.

Afie, Fink—Orph., Allentown, Pa., 22-27.

Ahearn—The Howard, Boston, 22-27.

Albertus and Miller—Palace, Liverpool, Eng., 22-27.

Hippodrome, Huddersfield, Eng., 20-May 4. Palace, Manchester, Eng., 6-11. Lyric, Liverpool, Eng., 13-18.

Aldeane—Lafayette, Detroit, 22-27.

Aldo and Vannerson—Circo Bel, Mexico City, Mex., April 1-June 20.

Alexander and Scott—Alhambra, N. Y., 22-27.

All, George—Poli's, Springfield, Mass., 22-27.

Allen, Edgar—Keener's, Bklyn., 22-27.

Allen, Nit—Poli's, New Haven, Conn., 22-27.

Allen, Phyllis—Haymarket, Chgo., 22-27.

Allen, Searl and Violet—Valentine, Toledo, 22-27.

Almosa, Joe—Maryland, Balt., 22-27.

Allison, Mr. and Mrs.—Poli's, Worcester, Mass., 22-27.

Allison, Trio—Poli's, N. Y., 22-27.

Althoff—The Hippodrome—N. Y.—Indefinite.

Alvin and Kenny—Orph., Reading, Pa., 22-27.

American Trio—Family, Chester, Pa., 22-27.

Americus Four—Grand, Pittsburgh, 22-27.

American Newsboys' Quartette—Elite, Davenport, Ia., 22-27. Bijou, Lincoln, Neb., 20-May 4.

Anderson, Andre—Temple, Detroit, 22-27.

Anderson, Ethne—Atlantic, Garden, N. Y., 22-27.

Anderson, Fred—Orph., Little Rock, Ark., 22-27.

Andersons, Four—Coopers, Mt. Vernon, O., 22-27.

Anel, Lillian—Poli's, Hartford, Conn., 22-27.

Arberg and Wagner—A. and B., Boston, 22-27.

Arden and Abel—Auditorium, Lynn, Mass., 22-27.

Arches, Les—H. and R., Bklyn., 22-27.

Armstrong, Three—Jefferson, Portland, Me., 22-27.

Arnold and Artie—Crystal, St. Joseph, Mo., 20-May 4.

Artie Brothers—Berlin, Ger., March 3-April 30.

Asher and Patterson—Keith's, Prov., 22-27.

Ashley, Lillie—Keith's, Prov., 22-27.

Austin, Claude—Castle, Bloomington, Ill., 22-27.

Austria, The—Lyric, Danville, Ill., 22-27.

Avery and Pearl—East End, Memphis, 21-27.

Avalos, Four—Shea's, Buffalo, 22-27. Shea's, Toronto, 21-May 4.

Bailey, M., and Mrs. Lyric, Lincoln, Neb., 22-27.

Bascoms, The—Colonial, N. Y., 22-27. Orph., Bklyn., 20-May 4.

Baltus, Four—Hippodrome, N. Y., April 1—Indefinite.

Banta Brothers—Lubelski, Denver, 22-27. Banta Brothers—Keith's, Prov., 22-27. Keith's, Boston, 20-May 4.

Bancks, Al—Bijou, Lansing, Mich., 22-27.

Barnes, Paul—Grand, Pittsburgh, 22-27.

Barnes, Stuart—Poli's, Hartford, Conn., 22-27. Grand, Pittsburgh, 20-May 4.

Barrett, Mr. and Mrs. Dan—Atlantic Garden, N. Y., 22-27.

Barry, Katie—Hammerstein's, N. Y., 22-27. Keeney's, Bklyn., 22-27. Shea's, Buffalo, 20-May 4.

Barry and Woolford—Lyric, Danville, Ill., 22-27.

Bartell Brothers—Gotham, Bklyn., 22-27.

Bartell and Garfield—Orph., Lima, O., 22-27.

Batholdi's Birds—Orph., Allentown, Pa., 22-27.

Battell and Cline—Bijou, Battle Creek, Mich., 22-27.

Battell, Sid—Bijou, Winona, Minn., 22-27.

Berry, Cate—Columbus, St. Louis, 22-27.

Beaumont, Nellie—Orph., Omaha, 22-27.

Bevera, Arthur—Lafayette, Detroit, 22-27.

Bedouin Arabs, Twenty-four—Hippodrome, N. Y.—Indefinite.

Belleciere Brothers—Grand, Pittsburgh, 22-27. Keith's, Phila., 20-May 4.

Bellman and Moon—Orph., New Orleans, 22-27.

Bellmore Brothers—Orph., Los Angeles, 22-27.

Bennett, John—Novelty, Bklyn., 22-27. Steinberg, and Sterling—National, Steubenville, O., 22-27.

Bendley—9th and Arch, Phila., 22-27.

Berneme, Valerie—Orph., Kansas City, 22-27.

Bernier—Manikin—Keith's, Prov., 22-27.

Bernier—Mankin—Keith's, Denver, 22-27.

Bessie—Orph., Denver, 22-27.

Bessie—Orph., Los Angeles, 22-27.

Bessie—Orph., San Fran., 22-27.

Bethel—Orph., Philadelphia, 22-27.

Bethel—Orph., Toledo, 22-27.

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Grant and Hoy—Poli's, Waterbury, Conn. 22-27.  
Grant, Sydney—Hammerstein's, N. Y. 22-27.  
Green Brothers—Orph., Allentown, Pa. 22-27.  
Green and Werner—Chestnut St. O. H. Phila. 22-27.  
Grenadiers, The Stunners—Shea's, Buffalo. 22-27.  
Helen and Fuller—Columbus, Ohio. 22-27. Haymarket, Chgo. 22-27.

Hansen, Howell—Keith's, Boston. 22-27.  
Harrach and Harris—Bijou, Street, Ill. 22-27.  
Hausler—Empire, Philadelphia, Eng. 22-27. Empire, Springfield, Eng. 22-27. Palace, Easthampton, London. 22-27.  
Hawkins, Lee—Colonial, N. Y. 22-27.  
Harrington and Giles—Howard, Boston. 22-27.  
Hart and Denette—Family, Williamsport, Pa. 22-27.  
Harvey and De Vore—Bijou, Sheepshead, W. 22-27.  
Hayaway and Sleath—Bennett's, Ottawa, Ont. 22-27.  
Hetherton, Two—Haymarket, Chgo. 22-27.  
Hewkins, Lee—Keith's, Cleveland. 22-27.  
Hewley, Frederick—Haymarket, Chgo. 22-27.  
Hewley and Scott—Unique, East Claire, Wis. 22-27.  
Hawthorne and Burt—Alhambra, N. Y. 22-27.  
Hayes and Johnson—Olympic, Chgo. 22-27.  
Hayman and Franklin—Boston, London, Eng. 22-27.  
Pavilion, London, Eng. 22-27. Indefinite.  
Haynes, Al.—Auditorium, Quebec, Can. 22-27.  
Haynes, Ed.—Custer, Homestead, Pa. 22-27. Star, Beaver Falls, Pa. 22-27.

Hazard, Grace—Empire, Hoboken, N. J. 22-27.  
Horn, Tom—Cook's, Rochester, N. Y. 22-27.  
Hedrix and Prescott—Maj., Chgo. 22-27.  
Heely and Meley—Battenberg, Leipzig, Ger. 1-30.  
Palais D'Or, Brussels, Bel. May 3-10.

Hermann, Adelie—Grand, Temple, Detroit. 22-27.

Hermann, Lewis and Hermine—Grand, Syracuse, N. Y. 22-27.  
Maryland, Balt. 22-27. May 4.

Henry and Frances—Springfield, Mass. 22-27.  
Henry, Harry—Temple, Prov. 22-27.

Herbert, Carl—K. and P. H. O. H. 22-27.

Herberta, Three—Family, Scranton, Pa. 22-27.

Hermann, Adelaide—Orph., New Orleans. 15-27.

Herron, Bertie—Bennett's, London, Ont. 22-27.

Herring's Horns—Alhambra, N. Y. 22-27.

Hillard, Robert—Keith's, Cleveland. 22-27.

Hillier—Bennett, Portland, Me. 22-27.

Hibberd and Warren—Family, Chester, Pa. 22-27.

Hickman Brothers—Empire, Hoboken, N. J. 22-27.

Trent, Trenton, N. J. 22-27.

Hill—Edmunds Trio—Crystal, Ligonier, Ind. 22-27.

Hill—Hamilton—Shea's, Toronto. 22-27.

Hill, Murray K.—Bennett's, Ottawa, Ont. 22-27.

Hill and Hill—Keith's, Boston. 22-27.

Hilliard, Robert—Keith's, Cleveland. 22-27.

Hinckley—Crystal, Rock Island, Ill. 22-27.

Hoch, Emil—Shubert's, Utica, N. Y. 22-27. Orph., Allentown, Pa. 22-27.

Hodges and Lauchmere—Hammerstein's, N. Y. 22-27.

Hoffmann, The—Garrison, Burlington, Ia. 22-27.

Holman, Harry—Olympic, Chgo. 22-27. Haymarket, Chgo. 22-27.

Holdsworth, The—H. and R. Blynn. 22-27.

Hollings, Greta—Crystal, Rock Island, Ill. 22-27.

Holland, Emily—Shubert's, Utica, N. Y. 22-27. Orph., Allentown, Pa. 22-27.

Hood and Lauchmere—Hammerstein's, N. Y. 22-27.

Hoffmann, The—Garrison, Burlington, Ia. 22-27.

Holman, Harry—Olympic, Chgo. 22-27. Haymarket, Chgo. 22-27.

Holmes—Crystal, Rock Island, Ill. 22-27.

Holmes—Crystal, Rock Island, Ill. 22-27.

Holmes and Holmes—Orph., Utica, N. Y. 22-27.



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